British & European Paintings & Prints

11 MARCH 2026

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John Gould (1804–1881). A group of 24 bird prints from The Birds of Europe, London, 1832–37, *original hand-coloured lithographs, sheet sizes 55 x 38 cm*

Estimate £700–1,000*

For further information please contact Chris Albury:
chris@dominicwinter.co.uk | 01285 860006

British & European Paintings & Watercolours
Old Master & Modern Prints & Drawings
11 March 2026 at 10am

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Sale morning from 9am (other times by appointment)

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Oscar Wilde (1854–1900). A photograph of Oscar Wilde seated with a large group of fellow students at Magdalen College, Oxford, c. 1876, *albumen print, 205 x 275 mm, mounted on card*

An apparently unrecorded photograph, showing Oscar Wilde, in a dark suit with bowler hat, and looking straight at the camera. Photographed in the quadrangle of Magdalen College, Wilde can be clearly identified seated in the second row, fifth from left, with known acquaintances in close proximity.

£3,000-5,000* (20 May 2026)

FORTHCOMING SALES IN 2026

Wednesday 8 April	Printed Books, Maps & Documents Travel, Plate Books & Natural History
Wednesday 13 May	Printed Books, Maps & Documents Travel & Exploration
Wednesday 20 May	Photography, Autographs & Historical Documents
Thursday 21 May	Military & Aviation History, Coins, Medals & Militaria English Civil War Arms & Armour
Wednesday 17 June	Printed Books, Maps, & Documents
Thursday 18 June	Modern First Editions & Literature Children's and Illustrated Books, Original Illustrations Vintage Toys and Games
Wednesday 15 July	British & European Paintings & Watercolours Old Master & Modern Prints
Thursday 16 July	Antiques, Jewellery & Historic Textiles

Entries are invited for the above sales: please contact one of our specialist staff for further advice

OLD MASTER PRINTS

To commence at 10am

Lot 1

1* **Aldegrever (Heinrich, circa 1502–1555/61).** Absalom Inviting David for a Feast with his Brothers (from the Story of Amnon and Tamar), 1540, & Large Wedding Dancers, 1538, *copper engravings on laid paper, each trimmed to plate margins, each laid down on later card, sheet size 122 x 78 mm and 118 x 80 mm, together with* **Schongauer (Martin, 1435/50–1491).** The Enthronement of the Virgin, circa 1470-90, *copper engraving, on laid paper, some soiling and discolouration, trimmed to or just inside the plate mark, sheet size 162 x 155 mm, window-mounted*

Hollstein XLIX.56.18; Lehrs 18 (Schongauer).
(3) £300 - £500

2* **Wolgemuth (Michael, 1434–1519).** The Meeting of Frederick III and Pius II, 1493, *woodcut on laid paper, with printed text in Latin to verso, trimmed to the black outer ruled border, sheet size 236 x 228 mm, window-mounted*
(1) £100 - £150

Lot 2

3* **Durer (Albrecht, 1471–1528).** The Martyrdom of Saint Catherine, circa 1498, *woodcut on thick, fibrous laid paper (without watermark), a very good Meder g impression, trimmed near black ruled outer border, sheet size 392 x 288 mm (15 1/2 x 11 3/8 ins)*

Bartsch 120; Meder 236 g; Schoch, Mende, Scherbaum 128.
(1) £1,000 - £1,500

4* **Dürer (Albrecht, 1471–1528).** Die Hexe (Witch Riding Backwards on a Goat), circa 1500, *engraving on laid paper, small brown mark to upper right edge with very small consequent hole, trimmed to plate margin, sheet size 115 x 71 mm (4 1/4 x 2 3/4 ins), modern card mount (20.4 x 15.2 cm)*

Bartsch VII. 82. 67; Meder 68, ii/ii; Schoch, Mende, Scherbaum 26 ii/ii; Giulia Bartrum, *Albrecht Dürer and his Legacy*, British Museum, 2002-2003, 178.
(1) £500 - £700

Lot 5

Lot 6

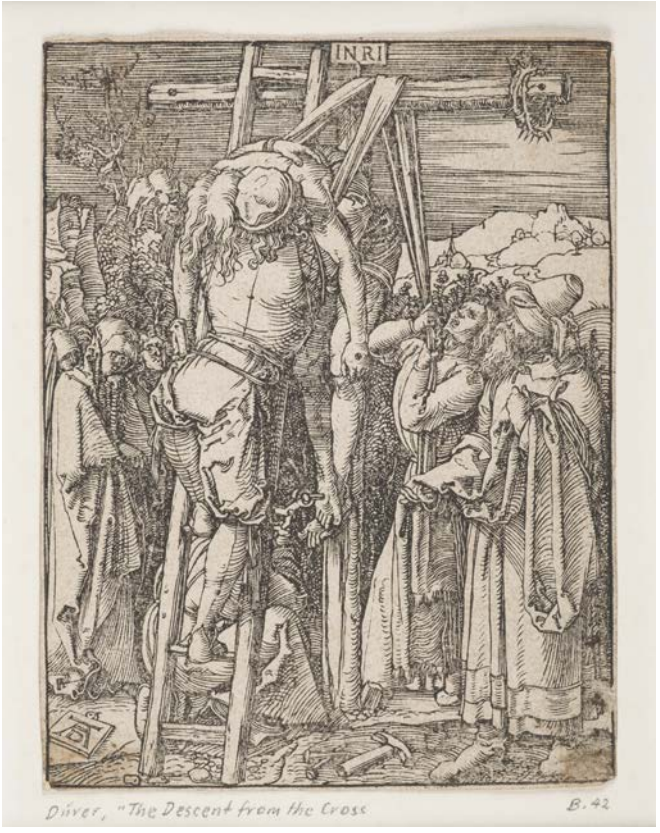
5* **Dürer (Albrecht, 1471-1528).** The Rejection of Joachim's Offering, from The Life of the Virgin, circa 1504, *woodcut on laid paper, with watermark of a Shield with Diagonal Beam (Meder 245), trimmed just inside the outer black printed outer border line, two small pale adhesive satins towards upper margin, right margin restrengthened with paper restengthening to verso, sheet size 299 x 217 mm (11 13/16 x 8 9/16 ins), hinged to 20th century card mount*

Bartsch 77; Meder 189.
(1) £600 - £800

6* **Dürer (Albrecht, 1471-1528).** Christ before Caiaphas, from The Small Passion, circa 1508-1509, *woodcut on laid paper, a very good, clear impression, trimmed just outside the printed border line, 12.8 x 9.8 cm (5 x 3 3/4 ins), later pencil inscription to verso 'Christ before the High Priest. A. Durer. B.29. Genuine', and in a different hand 'original After Latin Text A', card mount (49 x 34 cm)*

Meder 138 a-c; Bartsch VII, 120 29; Schoch, Mende, & Scherbaum, 199.

The fourteenth plate from the Small Passion series, first published as a book in Nuremberg in 1511.
(1) £800 - £1,000



7* **Durer (Albrecht, 1471-1528).** Descent from the Cross, plate 26 from The Small Passion, circa 1509-10, *woodcut on laid paper, a very good even impression, some surface marks to lower outer corners, with minor paper repair to extreme lower left corner, trimmed close to outer black ruled border, sheet size 128 x 98 mm (5 x 3 7/8 ins), hinge-mounted to modern cream card window-mount (25 x 18 cm)*

Bartsch 42; Meder 151.
(1) £300 - £500

8* **Dürer (Albrecht, 1471–1528).** Coat of Arms with a Skull, 1503, *engraving on laid paper, with partial watermark to right margin (indistinct), probably a Meder b impression, depicting a woman wearing a bridal crown standing on the left, approached from behind by a hairy wild man; with a large winged helmet on the right and a shield with a skull as coat of arms in the centre, a rich, fine impression with deep blacks, several repaired closed tears including discreetly repaired long closed tears mostly along left and right edges and at head, lined to verso, 223 x 160 mm*

Bartsch VII.109.101; Meder 98, b; Hollstein 98; Panofsky, *Dürer*, p. 83.

This heraldic composition shows the figure of death accosting a young woman dressed in a Nuremberg bridal gown. The figure of death is disguised as a wild man (a traditional figure of Germanic folklore) whose true identity is revealed by the skull on his shield. Panofsky suggests, 'this poignant and unsettling *memento mori* must be interpreted against the atmosphere of dread and anxiety that characterised its moment of production.' and 'This masterly engraving ... [preserves] much of the miniature-like delicacy characteristic of the Nemesis and the St. Eustace ... [and yet recaptures] the toughness and definiteness of line which distinguish Dürer's earlier engravings.'

(1) £4,000 - £6,000

9* **Dürer (Albrecht, 1471-1528).** Deposition of Christ from The Large Passion, [1512], *woodcut on laid paper with grape and crown watermark, good strong impression, trimmed to borderline, 38.1 x 27.7 cm (15 x 10 7/8 ins)*

Bartsch 12; Meder; Hollstein 123.
(1) £1,000 - £1,500

Lot 10

10* **Leyden (Lucas van, circa 1494-1533).** Joseph escaping Potiphar's Wife, 1512, *engraving on laid paper (without watermark), trimmed to, or just inside the borderline, oval collector's mark to verso of Neville D. Goldsmid (Lugt 1962) to verso, sheet size 124 x 162 mm (4 7/8 x 6 3/8 ins)*

Provenance: Nevill D. Goldsmid (1814-1875), The Hague (his collector's mark to verso with the family motto `Concordia et Sedulitate' (Lugt 1962). His collection of prints and drawings were sold following his death in Paris, *Catalogue d'Estampes Anciennes et dessins de l'Ecole hollandaise...du feu M. Neville D. Goldsmid de la Haye*, 25-27 April 1876.

Hollstein X, 20; Bartsch 20; New Hollstein 20; Volbehr 19.
(1) £500 - £700

11* **Dürer (Albrecht, 1471-1528).** Martyrdom of the Ten Thousand, *woodcut on laid paper, a good impression of Meder state g, very light surface marks, two small rectangles of light adhesive show-through to top edge of sheet (where affixed to backing card verso), image size 395 x 285 mm (15 1/2 x 11 1/4 ins), sheet size 438 x 320 mm (17 1/4 x 12 5/8 ins)*

Bartsch VII.140.117; Schoch, Mende & Scherbaum 104; Meder 218, g (of g).
(1) £700 - £1,000

12* **Dürer (Albrecht, 1471–1528).** Virgin and Child seated by a Tree, 1513, *engraving on laid paper, a good, strong impression, trimmed just inside the plate mark, upper outer blank corner replaced, oval collector's mark of De Pass Gift (Lugt 2014e), and 'AdeP' to verso, sheet size 116 x 75 mm (4 1/2 x 3 ins), hinge-mounted to 20th century card window-mount*

Provenance: Alfred de Pass 1861–1953), collector, London, and later Cliff House Falmouth; Royal Cornwall Museum, Collection of A. A. de Pass (1861–1953).

Bartsch 35; Meder, Hollstein 34; Schoch, Mende & Scherbaum 67.

(1) £800 - £1,000

13* **Attributed to Hans Baldung Grien (1484/85–1545).** Danse Macabre, circa 1514, *woodcut on laid paper, with partial watermark of two parallel lines, several small wormholes (slightly larger area of loss near lower margin to right of centre), trimmed to outer black ruled border, sheet size 162 x 130mm*

From a series of seven woodcut illustrations (the present work being the only one full-page) published as illustrations to Geiler von Keysersberg's *Sermones*, first published in 1514, with a second edition in 1515. Geiler, a preacher at Strasbourg cathedral was known as the 'German Savonarola'. Kristeller described this woodcut, also titled *Figura Mortis*, as 'a Dance of Death scene of the most moving character'.

(1) £200 - £300

Lot 14

14* **Dürer (Albrecht, 1471–1528).** The Patron Saints of Austria, circa 1515–1517, *woodcut depicting eight saints with caption below, slight damp-staining, trimmed to ruled border, small tear to lower left with slight loss to one word of caption and repaired and missing three letters provided in manuscript, verso strengthened to corners, 175 x 362 mm*

Bartsch 116, Hollstein 219.

The work shows a row of eight saints. The original edition of 1515 depicted six Austrian saints (including Saints Quirinus of Sescia, Maximilian of Lorch, Florian, Severinus of Noricum, Coloman of Stockerau, and Leopold III), but was later adapted in 1517 (as here) to include two more (Saint Poppo and Saint Otto of Freising). It was commissioned by Johannes Stabius to serve as a broadside, which was intended to call upon these saints for the protection, peace, and prosperity of Austria.

(1) £700 - £1,000

15* **Veneziano (Agostino dei Musi, called Agostino, active 1509–1536).** Venus reclining on a dolphin, followed by Eros, after Raphael, circa 1515–20, *engraving on laid paper with watermark of an encircled anchor surmounted by a star (similar to Briquet 491, dated 1519), trimmed just inside the platemark but outside the borderline, some thinning and minor areas of splitting to the centre of the image, sheet size 173 X 257 mm (6 3/4 x 10 1/8 ins.), modern cream card mount (40.5 x 56 cm)*

Bartsch XIV.192.239.

(1) £300 - £500

16* **Leyden (Lucas van, 1494–1533).** Saint Catherine, 1520, *engraving on laid paper, the 2nd or 3rd state (of 3), trimmed close to the plate margin, collector's mark of John Burleigh James (1811–1891) to verso (Lugt 1425), sheet size 114 x 76 mm (4 1/2 x 3 ins), hinge-mounted in 20th-century card window-mount*

Provenance Collection of the Reverend John Burleigh James (1811–1891), English Protestant minister, of Knowbury Park, Shropshire (collector's mark to verso).

Bartsch 125; New Hollstein 125 b or c.

(1) £400 - £600

17* **Durer (Albrecht, 1471–1528).** Willibald Pirckheimer, 1524, *copper engraving on laid paper, with watermark of a small jug (Meder 158, see also Briquet 12539, dated 1501), probably a Meder b impression, archivally restored and relined to verso, minor loss to extreme upper right blank corner of the sheet, sheet size 181 x 114 mm (7.2 x 4.5 ins)*

Bartsch 106; Meder 103 b; Hollstein 103; Schoch, Mende, Scherbaum 99.

Albrecht Dürer gave this portrait and original copper plate from which the print was made to his best friend, the humanist scholar Willibald Pirckheimer (1470–1530). In giving him the plate, Dürer effectively relinquished control over its future use. Evidence from Pirckheimer's library indicates this portrait was used as a bookplate in preference to the actual bookplate, also designed by Dürer. The head and shoulder view gives this portrait a classical feel favoured by humanists like Pirckheimer. The captioned plaque beneath the portrait imitates a classical stone inscription in Roman-style lettering.

(1) £300 - £500

Lot 16

Lot 17

Lot 18

19* **Aldegrever (Heinrich, 1502 – circa 1561).** Saint Matthew, from The Four Evangelists, after Georg Pencz (1500-1550), *engraving on laid paper, artist's monogram and date 1539 to upper margin, trimmed to plate mark, sheet size 117 x 76 mm, tipped onto card window-mount*

Bartsch, New Hollstein 57.
(1) £150 - £200

18* **Raimondi (Marcantonio, circa 1480-1527/34).** The Man with Two Trumpets, after Baccio Bandinelli, *engraving on laid paper, additionally inscribed in pencil to verso 'From the Fountain Walker Collection very rare', and with collector's mark of James Gibbs (Lugt 1164a), trimmed to plate margins (just touching image on left margin), sheet size 83 x119 mm (3 3/8 x 4 5/8 ins), together with* The Mocking of Christ, from The Small Passion, after Albrecht Durer, [1510-34]*, engraving on laid paper, with Durer's monogram to lower left changed to a blank tablet, trimmed to plate margins, with small ink number to verso '7465 a', sheet size 131 x 100 mm (5 1/8 x 4 ins), hinge-mounted to modern backing paper, plus three other Italian Old Master prints: Marcantonio Raimondi, The Three Singers (Bartsch 468), Georgio Ghisi (1520-1582), The Martyrdom of St. Barbara, circa 1570-80, engraving on laid paper, an impression without the monogram, and Antonio Tempesta (1555-1630), The Snake Hunt (Vipera in Italiae gaude latitare palude), circa 1596 [or later]*

Provenance (Man with Two Trumpets): Fountaine Walker (1833-1892), of Ness Castle, Inverness; James Gibbs (1804-1891), bookseller and bookbinder of London, a collector from birth and friend of the poet and bibliophile Frederick Locker (1821-1895). See Holbrook Jackson, *Anatomy of Bibliomania*, p. 546.

See Bartsch 356 for the original version of The Man with Two Trumpets; Bartsch XIV.403.598 (Mocking of Christ).
(5) £300 - £500

Lot 20

Lot 21

20* **Boyvin (René, circa 1525-1598 or 1625/26).** Silenus with two Satyrs, after Luca Penni, circa 1540-1560, *engraving on laid paper, inscribed in the plate to lower right L. Penis. R. In., trimmed to or just inside platemark, lower left corner torn, generally without loss except for very small area to lower margin, corner-mounted on later cream backing paper, sheet size 240 x 168 mm (9 1/2 x 6 5/8 ins), together with another impression of the same work, an early copy on laid paper with watermark (probably 16th century), trimmed to platemark*

Robert-Dumesnil 28; Levron (1941) 177.

Attributed to René Boyvin by Robert-Dumesnil, though also thought to be by one of his workshop or another unidentified printmaker.
(2) £200 - £300

21* **Albrecht Dürer (1471-1528).** Adam and Eve, *third state (of 3), a strong dark impression, very small crease to left margin below Adam's arm, with threadmargins, 241 x 188 mm (9 1/2 x 7 3/8 ins), sheet size 244 x 190.5 mm (9 9/16 x 7 1/2 ins), together with*
Aldegrever (Heinrich, 1502 - circa 1561). Marcus Curtius, *etching on laid paper, with watermark of eagle wearing crown, with printing fault from plate across breasts and arms of both standing female figures, trimmed to plate edge, 154 x 108 mm (6 1/16 x 4 1/4 ins), plus six other Old Master etchings including: The Allilance of Three Kings against the King of Fish, by Leonard Beck; Pyramus and Thisbe, Hercules Fighting the Lernaean Hydra, Hercules Fighting the Rivergod Achelus, by Heinrich Aldegrever; Man of Sorrows by Anonymous; and Christ in Limbo, a later copy after Albrecht Dürer*

Dürer: Bartsch 1b; Aldegrever: Bartsch 68.
(9) £200 - £400

22* **Delaune (Etienne, 1518-1583).** Abraham Sacrificing Isaac, from Scenes from the Old Testament, circa 1570, *two impressions, engraving on laid paper, with margins, a very good, clear impression, plate size 61 x 83 mm, sheet size 73 x 95 mm, together with* Astonomie, 1569, Esau Selling his Birthright (from Scenes from the Old Testament), *each trimmed to, or just inside plate mark, mounted on 20th century card*

Robert-Dumesnil 432.
(4) £150 - £200

23* **Van der Borcht (Pieter, 1545-1608).** February, & April, from The Twelve Months, circa 1574, *etching from two plates on laid paper, the first a very good, dark impression, the second lighter in tone, and with pale waterstain to left margin, narrow blank margins to each, plate size 196 x 241 mm (7 3/4 x 9 1/2 ins), sheet size 205 x 253 mm (8 1/8 x 10 ins) for the first work, plate size 196 x 242 mm, sheet size 202 x 249 mm for the second work*

New Hollstein 728 & 730 (Van der Borcht).

The decorative outer borders are printed from a separate copper plate designed by Johannes van Doetecum (1528/32-1605) and Lucas van Doetecum (died before 1584).

(2) £200 - £300

Lot 24

24* **Spranger (Bartholomeus, 1546-1611).** The Holy Family, attributed to Pieter de Jode I (1570-1634), circa 1585, *engraving on laid paper with watermark, lettered, lower centre: 'B. Spranger Inve', and below image: 'Et soror, et mater ... verbaque blanda serit. F.E.', faint pencil annotation lower right, 'V 0, A.2', trimmed to plate mark, sheet size 234 x 167 mm (9 1/4 x 6 1/2 ins), collector's inscription in brown ink to verso, 'F Rechberger 1802', and later pencil annotation below, 'superbe ép[reuve]', tipped onto thin backing card along left edge, modern card mount*

Provenance: Franz Rechberger (1771-1841), painter, etcher and print connoisseur. Curator of the collection of Count Moritz von Fries, then director of Albertina collection 1827-41.

Lugt 2133. Rechberger often signed and dated the prints he had acquired for Fries, though not invariably. So a Rechberger signature is a certain sign of a provenance from the Fries collection. M. Royalton-Kisch, *Landmarks in Print Collecting,* 1996, p. 290, under Appendix, H1.

(1) £200 - £300

25* **Bruyn (Nicolaus de, 1571-1656).** Portraits of King David, Gofrey of Boulogne and Judas Maccabeus, from the series Kings and Heroes, 1594, *three engravings on laid paper, the first two with margins, the thrid (Judas Maccabeus) trimmed to plate mark, the first and third images with light stain from hinge-mount, plate size 122 x 90 mm and similare, sheet size 130 x 95 mm, and slighty smaller, each hinge-mounted on 20th-century card*

(3) £150 - £200

26* **Collaert (Adriaen, 1560-1618).** Summer, from The Four Seasons, after Maarten de Vos, circa 1587, *engraving on laid paper, 1st state, depicting Ceres holding a sickle seated amongst sheaves of wheat observing scenes of harvesting and sheep shearing, with zodiac symbols of Cancer, Leo and Virgo in ovals to upper margin, four lines of verse to lower margin (Aestiferi cum sol premit aspera terga Leonis/Virginis & sensim laditeur in gremium ...), trimmed to platemark, hinged to upper and lower margins to later backing paper, sheet size 209 x 264 mm (8 1/4 x 10 3/8 ins), together with*

Smell (Odoratus), from The Five Senses, after Maarten de Vos, circa 1600, *engraving on laid paper with scene of Mary Magdalen annointing Christ's feet Creation Adam and Eve in the background, title and four lines of verse to lower margin (Pollet Odoratu Canis indagator, et auras/Nare acri captans quod placet assequitur ...), trimmed close to platemark, some light discolouration to outer edges, laid down on later backing paper, sheet size 220 x 269 cm (8 5/8 x 10 5/8 ins), plus*

Smell (Acer Odorato Sequitur Canis Omnia Naso), from The Five Senses, after Maarten de Vos, circa 1580-90, *engraving on laid paper, from the set of five prints by Collaert of The Five Senses, published by Eduard van Hoeswinckel, laid down on later backing paper, sheet size 220 x 290 mm (8 5/8 x 11 3/8 ins), and*

Taste (Gangetis Sapido Celebratur Simia Gustu), from The Five Senses, after Maarten de Vos, circa 1580-90, *engraving on laid paper, trimmed to plate margin along lower edge (remaining sides with thread margins), laid down on later backing paper, sheet size 232 x 296 mm (9 x 11 5/8 ins), all in matching mounts and modern glazed frames (38.5 x 44 cm)*

Summer: Hollstein 1409. Odoratus: Hollstein XLIV.1491; New Hollstein Dutch 1367.
(4)

£400 - £600

27 **Saenredam (Jan, circa 1565-1607).** Scipio wounded in Battle, after Hendrick Goltzius' drawing of Polidoro da Caravaggio's fresco, 1593, *engraving on laid paper, without watermark, published by Claes Jansz. Visscher II, collector's marks 'TSC' (probably late 18th or early 19th century, similar to Lugt 2419, unidentified) and Galerie Arnot (Lugt 124), art dealers, Vienna and Paris (founded in 1909) to verso, very slight loss to extreme blank edge of the sheert to centre of upper margin, trimmed near to plate margin, verso with a few small adhesive residues to upper outer corners, and two small patches of modern backing card adhered to the sheet, sheet size 256 x 350 mm (10 1/8 x 13 3/4 ins), together with*

Lisebetten (Pieter van, circa 1630-1678). The Gypsy Madonna, after Titian, circa 1670, *etching on laid paper, with a watermark of a foolscap with three balls, published by Jan Meyssen of Antwerp (1612-1670), blue oval collector's stamp of Collection d'Arenberg, Brussels to verso (Lugt 567), one or two small areas of paper thinning to verso, trimmed just outside the platemark, sheet size 181 x 221 mm (7 1/8 x 8 3/4 ins), plus*

Sadeler (Egidius, 1570-1629). Saint Narcissus, Patriarch of Jerusalem in a Landscape, *engraving on laid paper, with two lines of printed verse in Latin to lower margin, trimmed to plate margins, laid down on modern backing card, sheet size 207 x 261 mm (8 1/8 x 10 1/4 ins)*

Provenance: Saenredam: TSC (similar to Lugt 2419, unidentified) and Galerie Arnot, Vienna and Paris (Lugt 124) & Lisebetten: Duke d'Arenberg, probably Engelbert-Marie, born 1872 (Lugt 567).

Bartsch III.230.31; Hollstein 117; New Hollstein 629 (Saenredam).
(3) £300 - £500

Lot 28

28* **Matham (Jacob, 1571-1631).** Moses, after Giuseppe Cesari, 1602, *engraving on cream laid paper, with watermark of a double-headed eagle, a very good, strong impression with margins, short closed tear repaired to lower blank margin just touching the platemark, plate size 310 x 220 mm (12 1/4 x 8 5/8 ins), sheet size 389 x 275 mm (15 1/4 x 10 3/4 ins), hinge-mounted to modern card window-mount, together with four other old master prints after Rubens: Jacob Matham, Samson & Delilah (trimmed to image, with loss of the printed verse to lower margin, repaired to lower right corner), Theodore van Kessel (circa 1620-circa 1693), Siren in the Arms of a Triton, etching on laid paper, Schelte Adamsz. Bolswert (1576-1659), The Birth of Christ, engraving and etching, published by Gillis Hendricx, & Schelte Adamsz. Bolswert (1576-1659), Holy Family*

Moses: Hollstein XI, 216, 8; Bartsch III 152, 81. The first print from a series of prints depicting the Fathers of the Church. The others being Saint Gregory, Saint Jerome, and Saint Augustine, produced in Haarlem after the original paintings by the Cavaliere d'Arpino. The Haarlem artist and printmaker Jacob Matham is closely associated with Henrick Goltzius, who adopted Matham at the age of eight and trained him in his workshop. Matham took over the business after Goltzius turned exclusively to painting around 1600.
(5) £300 - £500

29* **Goltzius (Hendrick, 1558-1617).** Saint John & Saint Matthew, from the series Christ, The Twelve Apostles and Paul, 1589, *two engravings on laid paper, each with watermark, both trimmed to the plate mark, with the engraved caption to the lower margin removed, sheet size 124 x 105 mm and similar (4 7/8 x 4 1/8 ins), together with other various 16th century old master prints, including Hans Sebald Beham (1500-1550), Female Genius holding a Coat of Arms, 1535, engraving on laid paper, some surface soiling, trimmed to just inside plate margins, 85 x 56 mm (Bartsch 258), Giovanni Jacopo Caraglio (circa 1505-1565), Mercury Bearing Psyche to Olympus, after Raphael, circa 1520-39, engraving on laid paper, a late somewhat worn impression, trimmed just inside the plate mark (Bartsch XV.86.50), Agostino Veneziano (1490-circa 1536), Cain holding a Mirror watching his sacrifice go up in flames, Adam and Eve seated nearby, engraving on laid paper, a somewhat worn impression, laid down on later card, trimmed to plate mark and with some surface wear & Saint Matthew (from a series of The Four Evangelists after Julio Romano), circa 1518, engraving on laid paper, some marks and wear, trimmed to margins, central horizontal repaired tear (Bartsch XIV.83.95, copy in reverse), Virgil Solis (1514-1562), Summer, from the seties of Four Seasons in Triumphal Procession, etching on laid paper, trimmed to image and laid down on modern card, a later impression with printed text to verso, Giovanni Jacopo Caraglio (circa 1505-1565), Pluto in a niche eith Cerberus, 1526 [or later], a somehwat worn impression with defects, and an unidentified small oval etching of Saint Anthony, etching, trimmed to borders, window-mounted*
(9) £200 - £400

30* **Callot (Jacques, 1592-1635).** Le Gentilhomme aux Mains Jointes (The Gentleman with Joined Hands), *etching on laid paper, some spotting, trimmed to plate mark 144 x 91 mm (5 5/8 x 3 10/16 ins), adhered to backing paper with adhesive tape to upper verso edges, contemporary owner's inscription in brown ink to verso 'G. Storch a Milano 1799. Yn no. 10046 no. 12 SH', together with* Les Deux Mendiantes (The Two Beggars), *etching on laid paper with circular watermark, 135 x 85 mm (5 5/16 x 3 3/8 ins), plus* La Borgnesse (The One-Eyed Woman), *etching on laid paper, number 23 to lower right edge, 140 x 88 mm (5 1/2 x 3 7/16 ins), and 4 further etchings by the same artist, including: The Old Beggar with a Single Crutch, The Sitting and Eating Beggar, The Old Woman with Cats, Entrance of The Duke of Lorraine - Court Festival in Nancy, plus Abraham Bosse (1602/4-1676). French Gentleman, from the series The Garden of the French Nobles, etching, first state of two, 142 x 93 mm (5 5/8 x 3 5/8 ins), and eleven later reissues (mostly in reverse) of other similar etchings by Callot*

Provenance (Gentilhomme aux Mains Jointes): Giuseppe (or Joseph) Storck (1766-1836), German merchant, born in Seckingen in Baden who settled in Milan. According to Lugt his brother-in-law Carlo del Majno helped Storck to assemble a large collection of prints and drawings, which was seized in 1815 by an English firm and sold as the property of Carli and Kramer. The prints were subsequently purchased by the dealers Giuseppe Vallardi and Samuel Woodburn.

Lieure 559, 486 and 492 respectively.
(19) £200 - £300

31* **Bolswert (Schelte Adamsz., 1585-1659).** Adoration of the Shepherds, after Jan Wittoeck, after the now lost original painting by Peter Paul Rubens, *engraving on laid paper, a late impression with the publisher's name of Van Merlen erased, several losses and repairs to margins, laid down to marins on later backing card, sheet size 418 x 515 mm (16 1/2 x 20 1/4 ins), together with* The Conversion of St. Paul, after Peter Paul Rubens, circa 1621-1633, *fine engraving on pale cream laid paper, published by Corneius van Merlen, Antwerp, trimmed close to or on plate margin, several closed tears repaired, including to upper right corner and top margin, some neat paper reinforcement to margins verso, sheet size 450 x 605 mm (17 3/4 x 23 3/4 ins), plus*

Neefs (Jacob, 1610-circa 1660). Coridon and Sylvia, with the Sheep, *etching on laid paper, with five four-line verses printed below the image, trimmed to or just insdie plate mark, margins restored, and with some paper reinforcements to verso, with early manuscript verse to verso on the subject of love in Spanish, with a drawing of a flaming heart with an arrow below, and two further manucript two-line verese in Latin and French below, some brown spots, very slight loss to extreme upper left margin, sheet size 370 x 410 mm (14 1/2 x 16 1/8 ins), and one other large etching by Bolswert after Van Dyck of Christ Crowned with Thorns, published by Maarten van den Enden, Antwerp, circa 1630-35, etching and engraving on laid paper, trimmed to image, with marks and repairs to verso, sheet size 555 x 410 mm (21 5/8 x 16 and 1/8 ins), hinge-mounted on card*

Hollstein 3, VIII, under H. Witdeck (Adoration of the Shepherds); Hollstein III, 80, 196 (Conversion of St. Paul); Hollstein XIV, 138 (Coridon and Syvia).
(4) £150 - £200

32* **Callot (Jacques, 1592-1635).** Returning Home from the Hunt, from the series Italian Landscapes, *engraving on laid paper with partial watermark, 2nd state, some minor damp staining, image size 112 x 246 mm (4 7/16 x 9 11/16 ins), sheet size 115 x 248 mm (4 1/2 x 9 3/4 ins), together with* The Palace Gardens at Nancy, (Le Parterre de Nancy), *etching, trimmed to image edge, two small wormholes (one with restoration), neat repair to upper left verso edge, image size 253 x 378 mm (10 x 14 7/8 ins), affixed to card mount with two small areas of adhesive tape to upper outer edges, together with* Three of a Kind, (Le Brelan), *engraving, 1st or 3rd copy, signed in plate Jac. Callot fe. Nanceij, image size 201 x 265 mm (8 x 10 1/2 ins), with threadmargins 205 x 268 mm (8 1/16 x 10 9/16 ins)*

Lieure 273, 566 & 596 respectively.
(3) £300 - £500

Lot 33

33* **Heyden (Jakob von der, 1590-1645).** Superbia (Pride), from The Deadly Sins, *engraving on laid paper, with snake and staff watermark, 100 x 137 mm (4 x 5 3/8 ins), sheet size 119 x 155 mm (4 5/8 x 6 1/8 ins), tipped onto card with two dots of adhesive to verso, together with* Ruisdael (Jacob van, circa 1628-1682). The Wheatfield, *engraving on laid paper with partial watermark, thread margins, 98 x 145 mm (3 7/8 x 5 3/4 ins), together with four other engravings including: Joseph and Potiphar's Wife, copy by Clement de Jonghe after Lucas van Leyden (1624/25-1677); Backgammon Players by Adriaen van Ostade (1610-1685); Christ on the Cross by Anonymous; and a copy after Rembrandt's Christ Carried to the Tomb, various sizes, largest 130 x 116 mm*
(6) £200 - £400

34* **Rembrandt (Harmensz. van Rijn, 1606-1669).** Beggar Man and Woman Conversing, 1630, *etching on laid paper, the first state of 2, trimmed to platemark, with collector's mark of H. Weber (1817-1854), bookseller and print dealer, Bonn, to verso (Lugt 1383), 78 x 65 mm (3 1/16 x 2 9/16 ins), 19th century frame, glazed (21.5 x 17 cm)*

Provenance: Hermann Weber (1817-1854), bookseller and print dealer of Bonn (Lugt 1383), who amassed a large collection of old master prints. The second sale of his collection (April 28 and following days, 1856) held in Leipzig by Rudolph Weigel, was almost entirely devoted to the work of Rembrandt and his school (508 works attributed to Rembrandt out of 717).

Bartsch 164; New Hollstein 45.

(1) £1,000 - £1,500

Lot 35

35* **Van Vliet (Johannes Jorisz., circa 1605/10-1668).** Humpbacked Beggar, circa 1632, *from the series by T Geeue Bestaet ons Leeue, etching on laid paper, signed in the plate to upper left, the 3rd state with the plate number 4 (added in the 3rd state and removed in the 4th state), short margins, plate size 92 x 66 mm, sheet size 98 x 72 mm, window-mounted, together with* **Lievens (Jan, 1607-1674).** Bearded Man in a Velvet Cap with a Jewel Clasp, *etching laid down on backing paper, and others (Jan Lievens, Bearded Man in a Velvet Cap with a Jewel Clasp, after Rembrandt, and First Oriental Head, both later re-issues)*

(4) £300 - £500

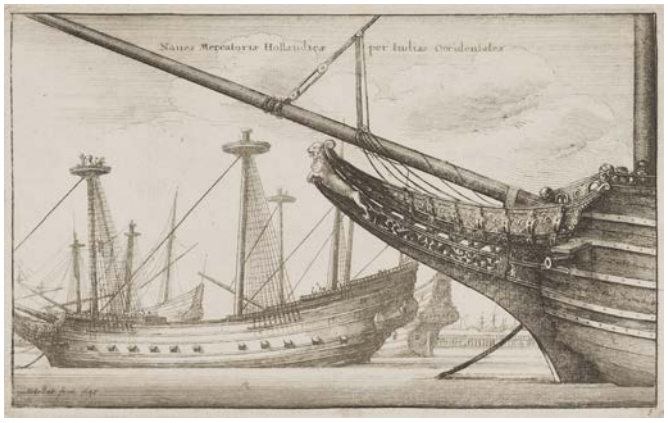
36* **Rembrandt (Harmensz. van Rijn, 1606-1669).** The Pancake Woman, 1635, *etching and drypoint on laid paper (without watermark), a very good impression with margins of the sixth state (of 7), plate size 111 x 80 mm (4 5/16 x 3 1/8 ins), sheet size 120 x 89 mm (4 11/16 x 3 1/2 ins), hinged to modern white card window-mount*

Bartsch 124; Hinterding/Rutgers (New Hollstein) 144, vi/vii.

(1) £1,000 - £1,500

37* **Della Bella (Stefano, 1610-1664).** Veue d'Amsterdam & Tour de Calais, from the series Vues de ports de mer, 1647, *two etchings on laid paper, with partial watermark, second state (of 2), each trimmed to margins (the first retaining title to centre of lower margin), very good, clear impressions, each hinge-mounted to 20th-century card window-mount, together with* The Deer Hunt, from the series Animal Hunts (Chasses à différents animaux), circa 1654, *etching on laid paper, trimmed to platemark, sheet size 145 x 228 mm (5 3/4 x 9 ins), corner-mounted to modern card window mount, together with, plus* Landscape with Sleeping Herdsman, from the series Paysages et ruines de Rome, circa 1646, *circular etching on pale cream wove paper, artist's name printed lower left, the 5th state (of 6), with the printseller's name and series number effaced, published by Basan, with margins, sheet size 143 x 148 mm*

De Vesme 798, 796, 735, 830, respectively.
(4) £150 - £200



38* **Hollar (Wenceslaus, 1607-1677).** Naves Mercatoriae Hollandicae per Indias Occidentales, 1647, *etching on laid paper, the fifth plate from the series of 12 entitled Navium Variae Figurae et Formae (New Holstein 956-967), in good condition, with margins, plate size 145 x 235 mm, sheet size 155 x 244 mm (6 x 9 1/2 ins), tipped-on to later cream mounting paper*

Pennington 1262 i or ii/ii.
(1) £200 - £300

39* **Ostade (Adriaen Jansz. van, 1610-1685).** The Woman Spinning, 1652, *etching on laid paper with indistinct watermark, thread margins, some small adhesive tape residues to margins to verso, plate size 137 x 172 mm, sheet size 144 x 177 mm, printed collector's mark to verso of the Musée d'Etat de l'Ermitage (Lugt 2681a)*

Provenance: Hermitage Museum, St. Petersburg (Lught 2681a). In 1928 a number of prints and drawings were dispersed from the Hermitage collection and subsequently sold in Leipzig by C. G. Boerner in the course of three sales in 1930.

Bartsch 31; Hollstein 31.
(1) £500 - £700

40* **Bargas (Antoon Frans de, 1660-1723).** Travellers and Livestock Traders at Herberg, after Pieter Bout, *etching on laid paper with watermark, a very good impression, trimmed to platemark, sheet size 200 x 302 mm (7 7/8 x 12 ins), hinge-mounted to modern backing card, together with*

Waterloo (Anthonie, circa 1610-1690). The Death of Adonis, *etching on laid paper (Bartsch 130, Hollstein 130), a very good, dark impression, with printed number 6 to upper left corner, short margins, mounted on later card, sheet size 294 x 248 mm (11 5/8 x 9 3/4 ins), plus*

Dusart (Cornelis, 1660-1704). De Vermaarde Schoenmaaker, *etching on laid paper, trimmed to image, laid down on later backing paper, sheet size 225 x 178 mm, and four other Dutch Old Master prints, including Gillis van Scheyndel (active circa 1622-1654), Village Scene with Brawl, etching, Carel Cornelisz. de Hooch, Landscape with a Hut on Stilts within a Cartouche (from the series Seven Landscapes), etching, published by Balthazar Moncornet, trimmed to plate margins, sheet size 79 x 103 mm, Jacob Ruisdael (1628/29-1682), Drei Eichen, 1649 (trimmed with loss to left and right margins)*
(8) £300 - £500

41* **Spanish School.** Plato's Symposium, after Pietro Testa (1611-1650), late 17th or early 18th century, *pen and ink on heavy cream laid paper, inscribed in ink to lower margin 'Convite de Socrates, Pedro Testa inv.', some light soiling, sheet size 327 x 450 mm (14 1/2 x 17 3/4 ins), together with:*
Elle (Louis Ferdinand, 1612-1689). Divers Sujets d'Amour, after Louis Testelin, Paris, circa 1650, *the series of 7 etchings on laid paper of putti among ornate arches, urns, busts, floral motifs and scrolls inscribed with moral apothegms, light areas of spotting and some creases, all trimmed to printed area, each approximately 26 x 18 cm, all tipped onto later paper to verso, plus* **Sherwin (John Keyse, 1751-1790).** A Tale of Love, *stipple engraving on laid paper, creases to extremities, minor loss to upper left corner touching platemark but not printed image, contemporary ink inscription to lower left margin 'Mrs Bury', printed area 46 x 37 cm, sheet size 48 x 39 cm, together with other 18th and early 19th century British prints including: View of a Bridge by Paul Sandby, 1781, Homer..., by Bernard Baron, Achilles' Life Painted by Sr Peter Paul Rubens, 1724, 'And it came to pass that David wrote a Letter to Joab...' by William Ward, 1791, Landscape with Roman Ruins by Francesco Bartolozzi, 'Despair', an engraving after Charles Le Brun, and an engraving by John Varley of a river landscape with trees, some trimmed to printed edge, largest 47 x 56 cm, smallest 13 x 16 cm*

First item: Fine large-scale Spanish copy (considered to be so due to the inscription 'Pedro Testa') after Pietro Testa's 1648 etching of this subject, depicting Socrates and his companions seated around a table discussing ideal love, interrupted by Alcibiades at left.

Second item: A set of decorative etchings published by P. Ferdinand, titled to the foot of the first plate *'Divers objets d'Amour, designez en sorte qu'il pourront servir en divers lieux, d'ornemens, et de decorations, Utille par consequent aux artisans qui se meslent du dessein'.*
(15) £200 - £300

42* **Van der Bruggen (Jan, c. 1648-1714).** Tavern scene with woman smoking a pipe, after David Teniers the Younger (1610-1690), circa 1680, *mezzotint on laid paper, artist and engraver's initials in the image to lower margin, trimmed to plate mark, 267 x 188 mm (10 1/2 x 7 1/2 ins), together with:*
Noort (Johannes van, 1620-1676), Ruth and Boas, circa 1650, *etching on laid paper, small mark in sky area upper left, trimmed to plate mark, 102 x 72 mm (4 x 2 3/4 ins), plus*
Baader (Amelie, 1763-c. 1840), Bust of a man with an oriental turban, possibly after a design by Rembrandt van Rijn, circa 1800, *etching on laid paper, etcher's monogrammed initials in the image centre left, 90 x 68 mm(3 1/2 x 2 3/4 ins), sheet size 93 x 74 mm*
Brusse (Hermanus van, 1763-1815), Portrait of the painter Franciscus Andreas Milatz (1763-1808) on his deathbed, 1808, etching on wove paper, 112 x 152 mm (4 1/4 x 6 ins), detached in window mount

2) Hollstein 338; Hollstein (Noordt) 5; Rovinski 338. 4) NGL 14-228-264.
(4) £200 - £300

Lot 42

43* **Fauci (Charles, 1729-1784).** A Bacchanalian, after Cipriani, 1768, *fine engraving on heading laid paper, published by John Boydell, margins with few short closed tears, 40 x 33 cm, sheet size 51.5 x 42 cm, together with:*
Chambars (Thomas, act. c.1746-1789). Helena Forman, Ruben's Second Wife, after Antony van Dyck, 1767, *fine engraving on heavy laid paper, published by John Boydell, January 1st 1767, a very good impression with margins, 51.5 x 38.5 cm, sheet size 57 x 43.5 cm (Wurz II, 507), and two others similar J. Miller, The Continents of Skipio after Anthony van Dyck, published by John Boydell, 1766, and Thomas Chambars, The Holy Family, after Bartolomeo Murillo, published by John Boydell, December 1st 1764, all very good, strong impressions, with margins (except Continents of Skipio with thread margins), sheet sizes 48.5 x 61 cm and 57.5 x 45 cm*
(4) £200 - £300

Lot 44

44* **Sandby (Paul, 1731-1809) & others.** A bound volume of 25 various engravings, mostly 18th century, *25 various engravings mounted on 14 leaves, including: Richard Earlom (1743-1822), after Claude Lorrain, View of Tivoli, and Italian Landscape with ruins, two etchings, possibly progress proofs for Liber Veritatis, London: John Boydell, 1777; Conrad Martin Metz (1749-1827), Anatomical Studies, 8 etchings on 6 sheets; Paul Sandby (1731-1809), Capriccio Landscape with the Mackenzie Monument, and In the Meadows near Edinburgh, on one sheet, plus 8 engravings by the same artist on one sheet; George and John Smith, Winter landscape with a ruin, and Countrylandscape with cottage and figures playing, on one sheet, and three further etchings, two by John Boydell after William Elliot and one by S Milliman, after G Barrett; some white adhesive tape to versos for repair and strengthen, small watermark to lower margin of first few leaves, some occassional spotting, one leave loose, sheet size 28.4 x 42.6 cm, two further etchings loosely inserted, bound with contemporary upper cover with manuscript in brown ink 'Miss Carlile Newry', black patterned boards, edges rubbed with board showing, spine partially detached, slim folio*

Sandby etchings: Gunn, 80, 81, 65, 58, 43, 42, 40, 39, 37, 35.
(1) £200 - £300

45* **Volpato (Giovanni, 1735-1803, after Pannini, Francesco, 1738-1812).** Veduta della Galleria dipinta da Annibale Carracci e suoi Scolari esistente nel Palazzo Farnese in Roma, Rome: Giovanni Volpato, 1777, *etched and engraved on laid paper with contemporary hand-colouring heightened in gold, depicting a view of the ceiling vault of the Farnese Gallery with the frescoes of Annibale Carracci, (45.5 x 29 cm), together with two others from the same series ('Veduta della Testata, situata à Levante' and 'Veduta della Testata, situata à Ponente'), each framed and glazed*
(3) £700 - £1,000

Lot 45

46* **Pencz (Georg, circa 1500–1550).** Christ Tempted by the Devil in the Desert, from the series The Life of Christ, *engraving on laid paper, state 1 (of 1), upper outer corners neatly reinforced to verso, image size 39 x 58 mm (1 1/2 x 2 1/4 ins), sheet size 40 x 60 mm (1 9/16 x 2 6/16 ins), together with a collection of 60, various Old Master prints, mainly Northern European and some British artists, mostly 17th and 18th century, including: Sadeler (copy in reverse); after Jan Griffier, Jan van de Velde II; Stefano della Bella; François Boucher; Cornelis Metsys; Adriaen van Ostade, etc., including three with ownership stamps from Sir Thomas Lawrence's collection, various sizes, largest 210 x 236 mm (8 1/4 x 9 5/16 ins)*
(2 folders) £200 - £300

Alberti Dureri Effigies,
Edita ex lignea Tabula ab eodem A. MDXXVII. incisa, quae Vindobonae in Aug.
Bibliotheca Caes. Reg. asservatur.
MDCCLXXXI.

Lot 47

47* **Schön (Erhard, 1491–circa 1542).** Portrait of Albrecht Dürer, 1527, Vienna: 1781, *woodcut printed on heavy cream laid paper, a very good impression, with woodcut shield incorporating Dürer's initials and the date 1527 to upper left corner, and woodcut inscription to lower margin 'Alberti Dureri Effigies, Edita ex lignea Tabula ab eodem A. MDXXVII incisa, quae Vindobonae in Aug. Bibliotheca Caes. Reg. asservatur. MDCCLXXXI', sheet size 340 x 255 mm, corner-mounted to 20th century card window-mount*

Hollstein 156 (copy a variant); Dodgson, *Early German and Flemish Woodcuts,* I, 361, 32d.

According to Hollstein, this version was printed at the request of Adam von Bartsch from the original woodblock held in the Imperial Library, Vienna.
(1) £200 - £300

48* **Suntach (Antonio, 1744–1828).** The Four Seasons, after Angelica Kauffman, *the set of four fine copper engravings on thick laid paper, each with engraved caption 'Primavera | Le Printemps', 'Estate | L'Été', 'Autunno | L'Automne', & 'Inverno | L'Hiver', Gravée d'après le Tableau d'Angelique Kauffman, with wide margins, plate size 22 x 19.5 cm, sheet size 35.5 x 25.5 cm, each in 20th-century matching card window-mount*
(1) £150 - £200

49* **Veneto-Cretan School.** Madre della Consolazione (Mother of Consolation), circa 1600, *tempera on wood panel, some surface losses, 21 x 16 cm (8 1/4 x 6 1/4 ins)*

Attractive example of `Madonnero' work, a term of Venetian origin describing the workshops of painters in Venetian Crete, Dalmatia, and later Italy, of the 17th and 18th centuries, which supplied the popular demand in Italy for images of the Virgin in the old fashioned, or Byzantine style. Such works imitated the major Cretan masters of the 15th and 16th century such as Nikolaos Tzafouris (1468-1501).

(1) £500 - £800

50* **After Orazio Borgianni (1574-1616).** God Presenting Eve to Adam, after Raphael, 1615, *pen, brown ink and watercolour on laid paper, signed with monogram and dated lower right, sheet size 135 x 164 mm (5 3/8 x 6 1/2 ins), framed and glazed*

A number of etchings by Borgianni contain the same monogram as here, including Expulsion from the Garden of Eden, and The Old and New Testament, both of which are also dated 1615. The present work is based on the painted scene by Raphael in the Vatican Loggia.

(1) £300 - £500

51* **Peeters (Bonaventura I, 1614-1652).** Square-rigged vessels flying Dutch colours in a storm, *oil on canvas, relined, 24 x 37.5 cm (9 1/2 x 14 3/4 ins), later frame with gilt inner slip, glazed (37 x 49.5 cm), red wax seal and remnants of paper label and Zollamt Salzburg customs stamp to verso*

Bonaventura Peeters (1614-1652) was born and worked in Antwerp. A leading Flemish painter, draughtsman and etcher he is best known for his depictions of marine battles, storms at sea, shipwrecks and views of ships in rivers and harbours. He shared his studio with his elder brother, Gillis the Elder, also a seascape painter, until moving to Hoboken in 1641 where he lived with, and taught, his siblings Catharina and Jan Peeters.

(1) £1,500 - £2,000

Lot 51

Lot 52

52* **Circle of Francesco Albani (1578-1660).** Holy Family with infant Saint John the Baptist in a Landscape, mid 17th century, *oil on canvas, relined, some scattered small areas of paint loss, 53 x 43 cm (21 x 17 ins), 'Horace Rumbold Ministro d'Inghilterra Berna' in pencil to verso of stretcher, framed (62 x 52.5 cm)*

Sir Horace George Montagu Rumbold, 9th Baronet (1869-1941), was a British diplomat who was appointed Ambassador to Berne in 1916. He was later posted to Berlin from 1928-1933 from where he warned the British Government of the dangerous rise of Adolf Hitler and the Nazi Party, one of the earliest to state such opinions.

Francesco Albani painted numerous versions of the Holy Family. For similar examples employing the same motifs see the following works: *Rest on the Flight to Egypt* (Statens Museum for Kunst, KMSsp103); *Toilette of Venus (Spring)* (Galleria Borghese, 040); *The Holy Family in a Landscape* (Musée de Grenoble).

(1) £400 - £600

53* **Lefèvre (Valentin, 1637-1677).** Birth of the Virgin, after Paulo Veronese, *pen, brown ink, brown and grey wash on two conjoined sheets of laid paper, initialled in brown ink to lower left corner 'P. V.', sheet size 311 x 605 mm (12 1/4 x 23 3/4 ins), inscribed in brown ink in an early hand to lower right blank margin 'Paule Veronese', laid down on old thick laid backing card with pale yellow-brown wash outer border, backing card sheet size 46 x 73 cm, framed and glazed*

Provenance: Collection of Dr. Johnson Ball (1901-1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938-2024), dealer in 18th-20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980-2018).

The present work has been authenticated by Ugo Ruggeri. Several similar works on the same subject are listed and illustrated in Ugo Ruggeri, *Valentin Lefevre* (1637-1677), Merigo Art Books, 2001, pages 176-177.

Flemish artist Valentin Lefèvre settled in Venice, where he made a particular study of the works of Veronese and Titian. He is best known for his *Opera Selectiora quae Titianus Vercellius Cadubriensis, et Paulus Calliari Veronensis inventarunt ac pinxerunt* (published posthumously in 1682), a collection of etchings after the two Venetian masters.

(1) £500 - £800

Lot 53

54* **Follower of Peter Paul Rubens (Flemish, 1577–1640).** Diana and her Nymphs Departing for the Hunt, later 17th century, *watercolour with pen and brown ink, on laid paper, short closed vertical tear to centre of upper edge of the sheet, sheet size 200 x 210 mm (8 x 8 1/4 ins), hinge-mounted to modern card window mount*

The present work is loosely based on Rubens' *Diana and her Nymphs Departing for the Hunt* (Cleveland Museum of Art) of circa 1615.

(1) £400 - £600

55* **French School.** Justice, circa 1680-1720, *red chalk on laid paper with no watermark, study of a seated draped female figure with raised right arm, some small losses to upper margin, few short tears (to left margin and towards upper margin), sheet size 27.6 x 36.5 cm (10 7/8 x 14 3/8 ins)*

(1) £200 - £400

56* **Attributed to Louis Chéron (1660-1725).** St Philip Baptising the Eunuch of Candace, *oil on copper, grisaille technique, 35.7 x 28 cm, H.15 in faded paint to verso, Regency gilt gesso moulded frame (43 x 36 cm), remnants of Temple & Son printed label to verso*

Provenance: Purchased by the vendor from a dealer who purchased it from a listed building in Derby. James Stanley, the 10th Earl of Derby, who acquired a large amount of oil sketches at Chéron's studio sale held in Covent Garden, London 26 & 28th Feburary 1725 and 2nd March 1726. On the 2nd March sale, lot number 114 was entitled The Apostle Baptising. Stanley's collection was later dispersed with the majority being acquired for the British Museum, twenty were unaccounted for.

The title appears in the catalogue for Chéron's studio sale in 1726, lot No. 114, "The Apostle Baptising". This painting is unusual to find on copper in the grisaille technique, usually reserved for his drawings. Chéron's paintings decorated many country houses throughout England, including Boughton House, Northamptonshire, London at Montague House (1706–12), at Ditton Park, Buckinghamshire, at Burghley House, Northamptonshire, and in the gallery and little dining-room at Chatsworth House, Derbyshire. This painting relates to a drawing and etching (printed in reverse) executed by Louis Chéron at the beginning of the 18th century.

(1) £1,000 - £1,500

57* **Follower of Gerard David (circa 1460-1523).** Madonna and Child, 18th century, *oil on wood panel, some very small areas of flaking with some paint loss to Madonna's mantle, 40 x 32 cm (15 3/4 x 12 1/8 ins), in carved wood gilt frame with cherubic faces to upper and lower, (52 x 43 cm)*

(1) £500 - £800

Lot 56

Lot 58

58* **Nicolai (Johann Volkmar, 1678–1767).** A collection of drawings and sketches, *approximately 140 leaves of laid paper with drawings and sketches (mostly on versos as well as rectos), mostly in pencil and pen & ink (some with watercolour wash), but also 15 pastel and a few sanguine drawings, most depicting a variety of animals, including wild boar, reindeer, monkeys, cattle, goats, deer, sheep, bears, hounds, and hunting scenes, also some depicting birds, e.g. owls, parrots, wading birds, and a few with face studies, and military men, some on horseback brandishing muskets, many annotated by the artist, some browning and edge fraying, sheet size 33 x 39.5 cm (13 x 15.5 ins) and smaller, together with 2 related contemporary manuscript letters in German (including one from Nicolai's servant, Ludwig M. Dornheim, dated 1786, to the feudal landlord of Schonfeld asking his permission to marry), plus a photocopied catalogue description by Sims, Reed & Fogg Limited, circa 1980*

A fine collection of early 18th century drawingsby Johann Volkmar Nicolai, an accomplished artist, head forester and game keeper of a large estate at Schonfeld, southern Germany. Nicolai wrote detailed notes on some of the drawings, including exact proportions of the animals.
(approx. 140) £400 - £600

Lot 59

59* **Circle of Jean Baptiste Greuze (1725–1805).** Head of a Man, circa 1740, *red and black chalk study on laid paper, with Auvergne watermark, dated 1742, of a middle-aged man with necktie and coat looking to his right, small loss to lower right outer corner, several light creases to outer edges, 46.5 x 33.5 cm, one or two neat archival repairs to sheet edges, and paper reinforcements to verso*

Jean Baptiste Greuze (1725-1805) attached great importance to the study and representation of the human face. Numerous large-scale chalk drawings exist by him, some of which are executed in red and black chalk (as here) for both male and female subjects, or 'têtes d'expression'. Greuze initiated a series of printed cahiers of engravings of such works under the title *Têtes de différents caractères, d'après Monsieur Greuze,* issued in 1770.
(1) £400 - £600

60* **British School.** 1st Duke of Grafton, Henry FitzRoy, after Isaac Beckett, mid 18th century, *monochrome watercolour on laid paper mounted on cream paper, manuscript label in brown ink 'Duke of Grafton' and H.W. in pencil to lower margin, 28.8 x 22.4 cm (11 3/8 x 8 3/4 ins), Horace Walpole Collection in brown ink to verso, 38 x 27.5 cm*
(1) £150 - £200

Lot 61

61* **Dutch School.** Woman with her Dog, circa 1750s, *pen & black ink on laid paper, with Pro Patria watermark incorporating a seated Britannia within a palisade(similar to Churchill 135, dated 1755), depicting a full-length figure of a countrywoman, wearing a wide-brimmed hat and an apron over her gown, looking down at a dog trotting beside her, faint pencil sketches of 3 faces to the right-hand side, sheet size 22 x 17.9 cm (8 5/8 x 7 ins), tipped onto a sheet of laid paper, the latter in turn tipped onto a large piece of card (49.5 x 33 cm), together with*
Byron (Richard, 1724-1811). Trading a Horse, pen *& ink drawing on laid paper, depicting a horse being led by a countryman holding a pitchfork, another man to the right with a dog, and to the left a gentleman wearing a coat, brimmed hat, and boots with spurs, proffering a coin, signed lower left, slightly soiled to upper right corner, and lower right corner a little creased, sheet size 20 x 31.5 cm (8 x 12 1/2 ins), tipped onto card (33 x 49.65 cm)*
(2) £200 - £300

62* **Mortimer (John Hamilton, 1740-1779).** Alexander the Great contemplating the head of Darius, circa 1770, *oil on panel, typed title and artist label to verso (erroneously attributing the work to Benjamin Haydon), panel size 25.5 x 19.5 cm (10 x 7 3/4 ins), framed (33 x 27 cm)*

Provenance: Sotheby's, London, *Eighteenth, Nineteenth and Twentieth Century British and European Paintings*, 22 February 1978, lot 258.

A work by the same artist on copper of an identical subject matter, and a very similar size, was sold at Dreweatt's, *Tales from the Art Crypt: Works from The Richard Feigen Collection*, 2 July 2025, lot 27. This similar work had previously been offered at Christie's, London, *Fine English Pictures*, 9 October 1981, lot 124.
(1) £1,000 - £2,000

63* **After Jean-Baptiste Perronneau (1715-1783).** Portrait of Laurent Cars (1699-1771), circa 1770-1780, *coloured pastels, probably on brown paper laid on canvas, half-length portrait of Laurent Cars, engraver, seated and holding a partially engraved copper plate and an engraving tool, wearing a pale blue coat, white shirt and stock, and white wig, 63 x 50 cm (25 x 19 1/2 ins), in elaborate period moulded gilt frame, with large scalloped details, and gilt inner slip, 92.5 x 82 cm (36 1/2 x 32 1/4 ins)*

The original pastel portrait by Perronneau is in the Louvre (inventory number: INV 32350). According to Neil Jeffares there have been more than thirty pastel copies made after the original (see www.pastellists.com).

(1) £500 - £800

64* **Manner of David Teniers the Younger (1610-1690).** Group of Boors Carousing in a Tavern, later 18th or early 19th century, *oil on thin wood panel, 30 x 38.5 cm (11 3/4 x 15 1/4 ins), old black auction stencil to verso '823MS' and red wax seal, framed (38 x 46 cm)*

Provenance: Private Collection, London, U.K.
(1) £200 - £300

65* **English School.** Virgin and Child, circa 1790-1810, *oval black chalk on pale brown wove paper, 25 x 19 cm (9.9 x 7.5 ins), together with* Head-and-Shoulders study of a young boy wiping away a tear, circa 1800, *oval black and white chalk on pale blue-grey wove paper, 25 x 19 cm (9.9 x 7.5 ins)*
(2) £200 - £300

66* **Farington (Joseph, 1747-1821).** Italian Landscape with Buildings, *oil on canvas, old relining, 24 x 31 cm (9 1/2 x 12 1/4 ins), antique gilt frame*

Provenance: Collection of Dr. Johnson Ball (1901-1985), academic and collector, author of *Paul and Thomas Sandby: Royal Academicians. An Anglo-Danish Saga of Art, Love and War in Georgian England*, and Principal at Halesowen Technical College. A Large portion of his collection was purchased by Dudley Museum and Art Gallery; purchased from his widow in the late 1980's by Antony R. Harris (1938-2024), dealer in 18th-20th century paintings, watercolours and prints in Birmingham during the 1970s who subsequently opened Oldswinford Gallery in Stourbridge (1980-2018).
(1) £500 - £800

67* **Rajput School.** Two School of Rajputana miniature paintings, late 17th/early 18th century, *gouache on buff paper, heightened with gold, the first portraying a hunter on horseback and a holy man outside his cell, in a wooded landscape, an ornamental pond with lotus flowers in the foreground, heavily rubbed in places, two light horizontal creases, small area of surface lifting to background near left edge, sheet size 22.3 x 14.7 cm (8 3/4 x 5 3/4 ins), the second depicting a scene from the life of Krishna, with cattle resting and eating in the foreground, Krishna and cowherds eating a picnic in a field with trees around, one faint horizontal crease, some stains and a little rubbing (mainly to left side), a couple of fine surface cracks, 21.7 x 14.9 cm (8 1/2 x 5 7/8 ins), both adhered to (near contemporary?) buff backing paper, with painted borders, window mounted, uniformly framed and glazed (34 x 27 cm and smaller), both with stencilled auction number to verso, and 20th century ink manuscript inscription, one also with typewritten label (probably excised from an auction catalogue), giving the titles of both paintings, with the lot number 128, and added ink manuscript date 'July 10th 1969'*
(2) £300 - £500

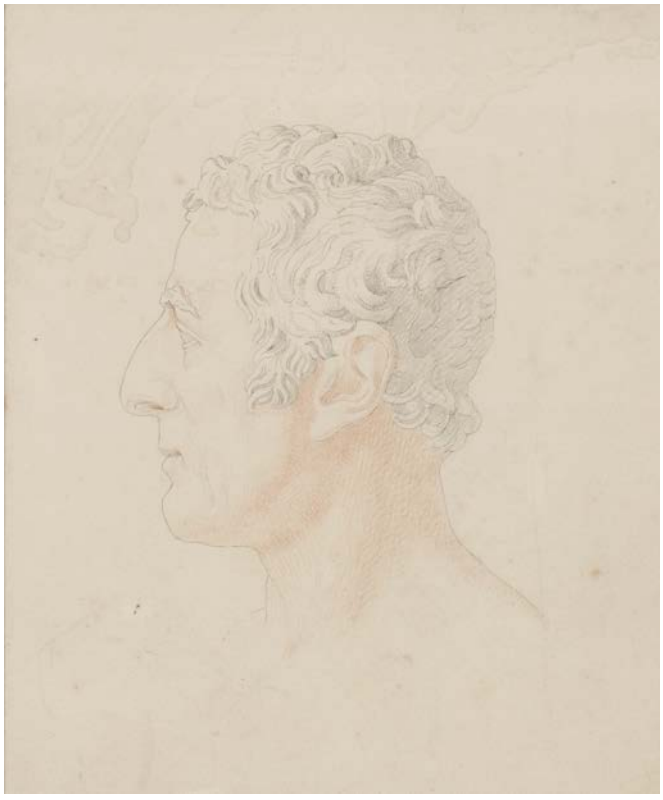
68* **Varley (John, 1778-1842).** Hackfall, Yorkshire, *watercolour on paper, some overall toning, 17.2 x 22.8 cm (6 3/4 x 9 ins), in contemporary ornate moulded gilt frame, (32 x 38 cm), remnants of contemporary backing paper to verso with title and artist's name in brown ink*
(1) £150 - £200

Lot 69

69* **Burney (Edward Francis, 1760-1848).** Charles Parr Burney D.D. (1758-1817), *red chalk, pencil and watercolour on cream board, showing head and shoulders portrait of a white-haired gentleman looking left, wearing falling bands and a black robe, initialled 'E F B' to lower left in pencil, 25 x 20.2 cm (10 x 8 ins), adhered to mount, 30.5 x 25 cm, together with* Charles Parr Burney, *watercolour on paper laid onto mount, showing a half portrait of a gentleman wearing a neck tie and buttoned jacket, looking left, 17.1 x 14.2 cm (6 7/8 x 5 1/2 ins), framed and glazed (38 x 35 cm), printed Henry Hering label and manuscript label in brown ink 'Charles Parr Burney D.D. F.R.S & Son of Charles Burney...Born 1758. Died 1817.. Drawn by E.F.Burney' to verso, together with two prints of Charles Burney,*

Provenance: Vendor purchased from the descendants of the Burney family.

Charles Parr Burney (1758-1817) was Edward Francis Burney's cousin.
(4) £300 - £500



70* **Burney (Edward Francis, 1760-1848).** Arthur Wellesley, 1st Duke of Wellington, circa 1810, *red & black chalk and pencil on cream wove paper watermarked 'J Whatman 1840', laid onto light grey card mount, showing the side profile of the Duke of Wellington, sheet size 19.2 x 16 cm (7 1/2 x 6 1/4 ins), mount with 'Drawing by E.F. Burney' and his birth and death dates in black ink to lower edge, overall size (26.7 x 23.5 cm)*
(1) £300 - £500

71* **Burney Family.** An archive of watercolours and drawings by several members of the Burney family, circa 1790s-1830s, *approximately 150 sheets of artwork, variously watercolour, pen & ink, chalks, pencil, etc., on paper or card (and a few on tissue), including a large number of portraits and figure studies (some named, e.g. 'Amelia Burney', 'Elizabeth Burney - alias "Blue"', 'Cecelia Charlotte Esther Burney'), a number of drawings of buildings, especially country houses, architectural plans and drawings, Grand Tour subjects, landscapes, classical and religious studies, animals and birds, and a variety of other subjects, approximately 20 signed or initialled, some titled and/or dated, e.g.: 'Westward in Worcestershire. The seat of Sir Herbert Packington'; 'Ferry over the Garigliano'; 'The Kiln-Garden Abberley' (initialled 'RB'; 'The wooden Bridge at Kew, existing previously to the new stone bridge'; 'Lyme from Pinney Cliffs'; 'Bishops Palace Worcester' (initialled 'JJB'); 'Mr. Cambridge's Twickenham from Richmond'; 'Gothic Alcove in the Garden at Halsted'; 'Hinton Amptner. Revd I. Hawkins'; 'Sandford Orcas Manor House'; 'Combe House Gittisham'; 'Lady Newborough, from shadow and Nature'; 'Room at Brightwell Rectory', various condition, largest 98 x 75 cm (38 1/2 x 29 1/2 ins), together with a small number of prints and engravings*

Illustrious members of the Burney family include: musicologist Dr Charles Burney (1726-1814); explorer and writer James Burney (1750-1821) who accompanied Captain James Cook on his last two voyages; English writer and scholar Charles Burney FRS (1757-1817) who became chaplain to King George III; and the novelist, diarist and playwright Frances (Fanny) Burney (1752-1840).

Of the approximately 20 signed or initialled pieces of art herein, most appear to be the work of either Esther (Hetty) Burney (1749-1832), eldest child of the aforementioned Dr Burney, or her father-in-law, Richard Allen Burney of Worcester.

(1) £300 - £500

72* **Continental School.** Portrait of a young gentleman, circa 1810, *oil on canvas, head and shoulders portrait of a gently-smiling dark-haired young gentleman, wearing a cream waistcoat sprigged with green and yellow flowers, a dark green coat with maroon collar, and a dark green necktie, a glimpse of scarlet drapery to his right, some overall craquelure, 30.5 x 25 cm (12 x 9 7/8 ins), gilt moulded frame (41 x 36.5 cm)*

(1) £200 - £300

Lot 72

73* **English School.** Portrait miniature of Elizabeth Curry née Blachford (1785-1854), wife of Admiral Richard Curry, circa 1830, *watercolour on ivory, half-length portrait of a young lady wearing a peach dress with white gigot sleeves, her light brown hair in ringlets and held by a tortoiseshell comb, 82 x 64 mm (3 1/4 x 2 1/2 ins), glazed ebonised frame with gilt plaque etched with name of sitter (152 x 131 mm), together with an oval head and shoulder portrait of Admiral Richard Curry (1772-1855), with a lock of hair and the initials 'RC' set into verso of frame (some water damage to edges of portrait; glazing on verso cracked and with glue residue to edges), plus*
Portrait miniature of Elizabeth Curry, circa 1810, *watercolour on ivory, oval head and shoulders portrait, half profile to right, of a young lady wearing a low-cut high-waisted white muslin dress, a gold bead necklace, and gold pendant earrings, her light brown hair in curls around her forehead and held by a circlet of green leaves dotted with red stars, inscribed in pencil on the verso 'Aunt Bessie Curry' followed by an indistinct place(?) name, 70 x 55 mm (2.75 x 2 1/8 ins), glazed oval brass frame (90 x 60 mm), the glazed verso containing a lock of light brown hair over a base of woven dark brown hair, and the initials 'EC' in gilt, and*
Portrait miniature of William Curry, circa 1780, *watercolour and gouache on ivory, oval head and shoulders portrait, half profile to right, of a bewigged young gentleman, wearing a blue coat with red collar and gold buttons over a red waistcoat, water-stained to lower edge, surface chipping to jacket retouched, 45 x 35 mm (1 3/4 x 1 3/8 ins), glazed oval pendant frame (60 x 40 mm), with manuscript label on verso in an early hand 'William Curry died 1810', plus another oval portrait miniature of a Curry family naval officer in pendant frame, plus a small tinted photograph of Douglas Edward Downes Curry (1849-1870), framed and gazed, with manuscript label on verso stating name and dates and 'Lost in H.M.S. Captain'*

Provenance: Peter Curry (died 2005), Admiral Richard Curry's great-great grandson; his wife, Pamela Curry (died 2025); bequeathed to Peter Curry's cousin's daughter, the current owner.

Ivory Act Submission Reference 1MZP1A4J.
(6)

£700 - £1,000

Lot 74

74* **Wigand (Balthasar, 1770–1846).** Schloss Hunyadi, Maria Enzersdorf, [Hunyadi Castle, Maria Enzersdorf], Austria, circa 1815, *watercolour, showing a large white building with green shutters, a group of figures walking through the gardens, a country landscape with the amphitheater surrounding Liechtenstein Castle in the background, signed lower left, 18.8 x 24.6 cm (7 3/8 x 9 5/8 ins), framed and glazed (34.5 x 39 cm), printed Abbott and Holder label to verso with artist's details and handwritten update to title*

Balthasar Wigand (1770–1846), was born in Vienna. He attended the Academy of Fine Art in Vienna and went on to specialise in small-format works, mostly depicting political events during the Napoleonic era and landscape scenes in and around Vienna.

(1) £700 - £1,000

75* **Cox (David, 1783–1859).** The Cottage Door, *watercolour on paper, small crude restoration to lower edge (14 x 10 mm), small hole to upper section, some spotting, 20.8 x 25.6 cm (8 x 10 cm) mount aperture, framed and glazed (43 x 53.5 cm), black stencil 5S3SE, typed label, remnants of two labels and handwritten note including 'inscribed The Cottage Door' in black ink to verso*

Provenance: Purchased by vendor's family from Christie's sale on 11 Novermber 1969: Bought from Meatyard Museum St., in 1964; traced to W.J. Cross of Handsworth, stock reference no. A/2207.

(1) £300 - £500

Lot 75

76* **Silhouette Pictures.** Meet; The Run; The Kill, circa 1820s, *a set of 3 silouette reverse paintings on glass, with the first depicting two hunters and their owners, one gentleman mounted, the other leading his steed, and 4 hounds, the second depicting the two riders clearing a fence, 5 hounds running ahead, the third depicting a huntsman in the centre dismounted and holding the fox aloft, flanked by a mounted rider to each side, that to the left a raising his hat, 7 hounds crowding around, background card somewhat toned (that to third renewed?), fox a little rubbed, each titled in gilt to lower edge within verre eglomisé mount, the first two approximately 38.5 x 52 cm (15 1/8 x 20 1/2 ins), the third 35 x 48 cm (13 3/4 x 18 7/8 ins), matching maple frames (first two 48 x 61 cm, third 44.5 x 57 cm)*
(3)

£800 - £1,200

Lot 77

77* **Wilkie (David, 1785-1841).** Blind Man's Bluff, *pencil on paper, showing a man with a blindfold over his eyes, arms outstretched, in a room full of jovial figures, sheet size 16 x 22.9 cm (6 1/4 x 9 ins), framed and glazed (35 x 42 cm), printed F.R. label with typed artist, title, registered number D 12507 and size, and 'lot 299 25/9/85' in white chalk to verso*
(1)

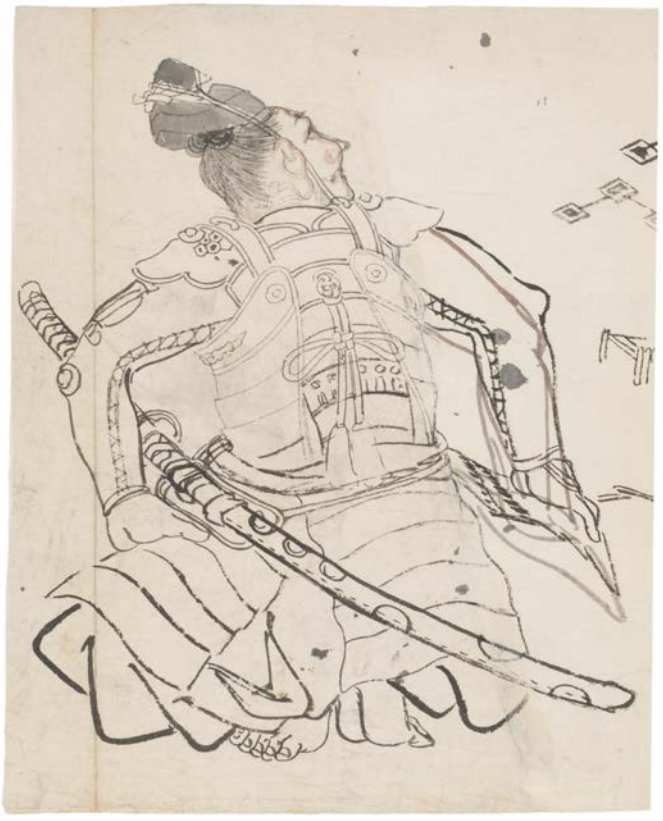
£300 - £500

78* **Chinese Export School.** How-qua's garden, Canton, circa 1830s, *watercolour and gouache on wove paper, depicting 3 figures in front of a garden room or summer house set in a formal garden, with large trees, walkways and parterres, red fences and stone balustrades, and urns containing flowering plants, within a black painted border and outer ink border, pencil instructions to upper blank margin: '2 1/2 margin all round', blank margins foxed, and small nick in lower blank edge, inscribed in pencil on the verso in an early hand 'How-qua's garden, Canton', several paper tabs adherred to edges of verso, image size 20 x 28 cm (8 x 11 ins), sheet size 24.7 x 32 cm (9 3/4 x 12 5/8 ins), together with two other watercolour and gouache paintings by the same hand, the first similarly depicting 3 figures beside a summer house in a formal garden, small indentation to sky area, adhesive tape to verso of upper edge, 3 short edge tears (2 just going into image at upper corners, and the third just going into lower painted line border), tip of lower right blank corner missing, image size 20 x 27.5 cm (8 x 10 3/4 ins), sheet size 22.7 x 31.4 cm (8 7/8 x 12 3/8 ins), the second depicting figures in a landscape, one smoking a long pipe, another selling flowers, with trees, lakes, and buildings, inscribed in pencil on verso 'Countryside above Canton', small tear to lower edge (touching black line border), tips of upper blank corners lost, verso with adhesive tape at intervals to edges, image size 19.8 x 27.5 cm (7 3/4 x 10 7/8 ins), sheet size 21 x 28.5 cm (8 1/4 x 11 1/4 ins)*

Wu Bingjian (1769-1843), known as Howqua (or Houqua), was a hong merchant in the Thirteen Factories in Canton. He rose to become the most senior of the merchants, one of a select few permitted to trade in silk and porcelain with foreigners. He was once the richest man in the world: by 1834 Howqua's personal wealth was estimated to be around US$26 million, a tremendous fortune at the time. He invested in American railroads and other new technology of the time, and contributed a third of the US$3 million that China was required to pay in reparations to the British after the 1842 Treaty of Nanking ended the First Opium War. It is said that when a fire in 1822 destroyed the many business guild buildings in Canton from which Howqua derived his wealth, the silver that melted formed a stream extending more than three kilometres long. When Howqua died he was honoured with many tributes including the naming of a clipper ship after him and a wax effigy at Madame Tussaud's which was displayed in London for many years.

(3) £700 - £1,000

79* **Japanese School.** Hua Tuo, circa 1830-50, *ink and wash on Japan paper, laid onto another sheet of Japan paper, showing an older gentleman, wearing a patterned kimono interspered with Japanese characters, sitting reading a scroll, a table to his side, 32.5 x 23.6 cm (12 3/4 x 9 1/4 ins), two small areas of upper verso adhered to paper mount (52 x 38.5 cm)*
(1) £300 - £500



80* **Japanese School.** Kneeling Samurai, circa 1830-50, *ink and wash on Japan paper, laid onto restoration paper, crease to left edge, with repaired vertical tear, 27.1 x 21.8 cm, two small areas of upper verso adhered to paper mount (51 x 35 cm)*
(1) £300 - £500

81 No lot

82* **Tayler (William, 1808-1892).** Byragees at Puri, India, circa 1830-40, *watercolour on thick paper, showing a group of seated and standing Hindu sadhus, three white with ash, gathered in front of a domed hut, titled in ink to lower margin, 'Byragees at Pooree, drawn by W. Tayler', 28 x 22.3 cm (11 x 8 3/4 ins)*

William Tayler (1808-1892), British colonial administrator and artist employed by the East India Company in British India, 1829-1867, who became commissioner of Patna in 1855. A gifted amateur artist and caricaturist, he sketched and painted landscapes and scenes of everyday life in India. His *Sketches Illustrating the Manners and Customs of the Indians and Anglo Indians: Drawn on Stone from the Original Drawings from Life* (London: Thomas McLean, 1842), a rare portfolio of six colour lithographs after his original watercolours, titled: The Young Civilians Toilet, The Young Ladies Toilet, The Breakfast, The Women Grinding at the Mill, The Sunyasees, and The Village Barber. The present watercolour of Byragees, a sect of Hindu fakirs or sadhus, may have been another drawing considered for the project.
(1) £1,000 - £1,500

Lot 82

83* **Silhouette Portraits.** Silhouette portrait of Thomas Fisher (Brocklebank, 1814-1906), circa 1831, *left-facing profile, black watercolour with white and gilt highlights on buff paper, image 80 x 40 mm (3 1/8 x 1 1/2 ins), framed and glazed, verso with framer's label 'Richard Jeffreys, 88 Bold Street, Liverpool', also with near contemporary ink manuscript label 'Thomas Fisher (Brocklebank), born Nov. 24th 1814', together with* Silhouette portrait of Jane Fisher (1819-1904), 1829, *right-facing profile, black watercolour with red and gilt highlights on buff paper, image 75 x 28 mm (3 x 1 1/8 ins), framed and glazed, verso with contemporary ink manuscript inscription 'Jane Fisher in the eleventh year of her age, 3rd August 1829', plus two further silhouettes of an unidentified man and woman, circa 1830, the man a right-facing profile with white highlights, image 88 x 60 mm (3 3/8 x 2 3/8 ins), the woman a left-facing profile, image 60 x 31 mm (2 3/8 x 1 1/4 ins), both framed and glazed*

Thomas Fisher was born to Wilson and Anne Fisher in 1814. Anne was the sister of Thomas Brocklebank, who with his cousin Ralph ran the Liverpool merchant shipping business Thomas & John Brocklebank. Thomas Brocklebank had no sons and therefore his nephew Thomas Fisher moved to Liverpool in 1831 to assist his uncle in the family business, later becoming a partner. In 1945, Thomas Fisher assumed by Royal licence the surname of Brocklebank, and in 1885 was created a Baronet. Jane Fisher was his youngest sister.

(4) £200 - £300

84* **English School.** On the Wye Coming Down to Chepstow, & Abergavenny & the Sugar-loaf, 1836, *two pencil and watercolours on buff paper, highlighted with bodycolour, both corner mounted onto backing paper, titles in ink to mount, sheet sizes 23.4 x 37.4 cm (9 1/4 x 14 3/4 ins), both in matching wooden frames with gilt inlay, glazed (44 x 59 cm)*

(2) £200 - £300

85* **Cox (David, 1783-1859).** Children playing by a pond, with farm buildings beyond, and figure laying clothes out to dry, *watercolour, with scratching out, 204 x 293 mm (8 x 11 1/2 ins) mount aperture, artist's name and dates inscribed in black ink to lower edge of the mount, attractive period moulded gilt frame, glazed, with old printed label of The Graves Gallery, 44 Cherry Street, Birmingham to verso*

Attached to the verso of the frame in an envelope is a soft ground etching on paper of a Thames Peter boat with children, mounted on old (later 19th century) card with ownership address in ink to verso 'Miss Cox, 70 Trinity Rd., Birchfield, B'ham'. A note on the envelope by the previous owner suggests the small girl with a fishing stick in the upper left of the print bears similarity with the figure sitting by the pond in the present work.

(1) £200 - £300

86* **Curry (Captain Douglas, died 1869).** H.M. Brig "Harlequin" 12 Guns, Malta Harbour, May 4th 1846, *watercolour with pencil, depicting a single-deck English naval brig in the Grand Harbour, Valletta, with Fort St Angelo, with figures on rowing boats, and on steps and rocks in the foreground, 33 x 52 cm (13 x 2 1/2 ins), gilt mount, with contemporary ink title plaque, framed and glazed (62 x 79.5 cm)*

Provenance: Peter Curry (died 2005), Admiral Richard Curry's great-great grandson; his wife, Pamela Curry (died 2025); bequeathed to Peter Curry's cousin's daughter, the current owner.

Naval Captain and accomplished amateur artist Douglas Curry was born at Gorlston, North Yarmouth. He was the son of Admiral Richard Curry (1772-1855) who had a very long and distinguished career in the Royal Navy. Richard Curry captured a pirate flag whilst serving aboard the frigate HMS Phaeton in the Mediterranean in around 1789. The flag is one of only two authentic 18th century Jolly Rogers known to exist, and has been on display at the National Museum of the Royal Navy.

Douglas Curry followed in his father's footsteps, entering the Royal Naval College in 1823, and embarking on his naval career the following year. He witnessed several encounters with pirate vessels, sustained a severe fracture to his right leg during the Battle of Navarin on 20th October 1827 (recouperating for several months, first at Malta, and then at Haslar Hospital in Hampshire), and served once again in the Mediterranean before sailing to North America and the West Indies in 1837. Later, during the operations of 1840 on the coast of Syria, Curry was lauded (and promoted) for his contribution towards the taking of Caiffa and Tsour, afterwards carrying the Pique 36 into action at St. Jean d'Acre. From 31st January 1846 he commanded the Harlequin 12 in the Mediterranean.

(1) £700 - £1,000

87* **English Naive School.** Royal Alice, square rigged barque merchant vessel, circa 1860, *oil with traces of pencil on heavy cloth (possibly sail cloth), showing a merchant vessel with four masts, flying a pennant from each, ship's name in white to edge of vessel, two smaller single mast boats in the background, some fraying to canvas edges, small loss to lower left edge and closed tear (24 mm), closed tear to left edge (56 mm), closed tear to upper right edge (44 mm), small hole to upper left (where previously displayed?, 4 mm), sheet size 38 x 68 cm (15 x 26 3/4 ins)*

The Royal Alice was built in Newcastle by Joseph Middleton in 1843 and launched in May 1844. In 1864, it was destroyed by fire in Calcutta while loaded with a cargo of jute.

(1) £300 - £500

88* **Neapolitan School.** Eruzione, Night & Day, mid 19th century, *a pair of neapolitan gouaches on paper, one showing Mount Vesuvius erupting at night with naval vessels and boats in the bay, the other showing Vesuvius smoking in the daytime with boats in the bay and a small group of figures looking on, circular mount aperture 20 x 20 cm (8 x 8 ins), matching painted wood framed with gilt inlay, glazed (35 x 35 cm)*

(2) £500 - £800

Lot 89

89* **Wallis (Henry, 19th century).** A pair of seascapes, circa 1850, *oil on canvas, each depicting sailing boats on a choppy sea and a pier with mast, both signed lower left, each 25.5 x 45.5 cm (10 x 17 ins), matching gilt moulded frames (45.5 x 65.5 cm), each inscribed on stretcher 'Henry Wallis'*
(2) £200 - £400

Cranmer
Latimer
Ridley
To Mrs Wilson
A sketch of our great ancestor Ridley with
his compeers in holy Martyrdom Cranmer and Latimer
as they stand in a group on Mount Zion in my Picture
of the Last Judgment.
John Martin. 1852

Lot 90

90* **Martin (John, 1789–1854).** Cranmer, Latimer and Ridley, 1852, *pencil and wash on paper, laid onto handcoloured backing paper, showing Cranmer, Latimer and Ridley standing together, each with name given in ink below, signed with handwritten inscription by the artist in black ink to lower margin 'To Mrs Wilson A sketch of our great ancestor Ridley with his compeers in holy martyrdom Cranmer and Latimer as they stand in a group on Mount Zion in my picture of the last judgement. John Martin. 1852', 26 x 19 cm (10 1/4 x 7 1/2 ins) mount aperture, framed and glazed (38.5 x 30.5 cm)*

John Martin's Last Judgement triptych (comprising *The Last Judgement*, *The Great Day of his Wrath* and *The Plains of Heaven*) was the final artistic enterprise of the pre-eminent 19th century English painter of biblical disaster. The series was completed only months before his death, and was sent out on an exhibition tour that encompassed the whole of Britain, as well as Ireland, North America and eventually Australia, becoming the most widely seen set of pictures of their age. They were reproduced in large-scale engravings as well, thereby extending their impact. They depict the end of the world as prophesied by St John the Divine in the Book of Revelation in vast apocalyptic landscapes.
(1) £200 - £300

91* **Percy (Sidney Richard, 1821–1886).** The Edge of the Loch, 1852, *oil on canvas, relined, a few minor areas of retouching, 58 x 79.5 cm (23 x 31 1/4 ins), period gilt frame*

Provenance: Sotheby's London, *British & Continental Pictures*, 6 March 2008, lot 25.
(1) £800 - £1,000

92* **Curry (Captain Douglas, died 1869).** H.M.S. "Alarm" 26 Guns, August 29th 1859, *watercolour with pencil, depicting a large sailing ship on the sea, with rocky outcrops on the left, signed with monogram lower left, toned, 34 x 49 cm (13 3/8 x 19 1/4 ins), together with:*
H.M.S. "Aboukir" 90 Guns, February 15th 1860, *watercolour with pencil, depicting a large sailing ship, with a promontory behind, a small sailing boat beside the ship, and 2 figures in a rowing boat in the foreground, toned, 34 x 50.5 cm (13.5 x 20 ins), plus*
H.M.S. "Aboukir" 90 Guns, Channel Squadron, *watercolour with pencil, depicting a large sailing ship, flanked by other large sailing vessels, a steam ship to the left, and a small sailing boat in the foreground, signed with monogram lower left, toned, each with contemporary ink title plaque to gilt mount, matching glazed gilt frames (approximately 54 x 73 cm)*

Provenance: Peter Curry (died 2005), Douglas Curry's great grandson; his wife, Pamela Curry (died 2025); bequeathed to Peter Curry's cousin's daughter, the current owner.

Naval Captain and accomplished amateur artist Douglas Curry was born at Gorlston, North Yarmouth. He was the son of Admiral Richard Curry (1772-1855) who had a very long and distinguished career in the Royal Navy. Richard Curry captured a pirate flag whilst serving aboard the frigate HMS Phaeton in the Mediterranean in around 1789. The flag is one of only two authentic 18th century Jolly Rogers known to exist, and has been on display at the National Museum of the Royal Navy.

Douglas Curry followed in his father's footsteps, entering the Royal Naval College in 1823, and embarking on his naval career the following year. He witnessed several encounters with pirate vessels, sustained a severe fracture to his right leg during the Battle of Navarin on 20th October 1827 (recouperating for several months, first at Malta, and then at Haslar Hospital in Hampshire), and served once again in the Mediterranean before sailing to North America and the West Indies in 1837. Later, during the operations of 1840 on the coast of Syria, Curry was lauded (and promoted) for his contribution towards the taking of Caiffa and Tsour, afterwards carrying the Pique 36 into action at St. Jean d'Acre. From 31st January 1846 he commanded the Harlequin 12 in the Mediterranean.
(3) £400 - £600

Lot 93

93* **Indian miniatures.** Two Indian Miniatures, mid to late 19th century, *watercolour and gouache with traces of ink and gilt paint, first one showing: Mughal style female deity with halo astride a horse made of many figures and animals, hand written text to upper, all contained within a coloured margin, handwritten black text and some paper repairs to verso, 25.5 x 15.8 cm (10 x 6 1/4 ins), the second with three small miniature on one sheet of paper, each showing a different scene including: a lion attacking a man, two gazelles leaping, and two figures with spears aboard an elephant being attacked by a monkey, a third man on the ground, handwritten text around images all contained within a gilt and black border, handwritten black ink text to verso, some worming with loss and slight dampstaining to sheet, 26.4 x 15.8 cm (10 3/8 x 6 1/4 ins)*
(2) £100 - £150

94* **Rooke (Thomas Matthews, 1842-1942).** A collection of 10 sketchbooks, circa 1868-94, *mainly pencil with a few watercolours, over 400 pages contained in 10 sketchbooks, some with titles to upper covers comprising: 1900-1, Troyes - Lisieux; 1909-10; 93-98, Beauvais to Poitiers, EBJ notes (9 pages of handwritten notes to rear); 1892; Heads...asleep; showing sketches of mainly figures, French architecture and nature, few dated or titled, two with T.M.R. ownership inscription to endpapers, all contained in various contemporary bound sketchbooks (some with text block loose or detached), various sizes, largest 19.5 x 16 cm*

Provenance: Purchased from the deceased's family.

Thomas Matthews Rooke trained at South Kensington and the Royal Academy Schools. He was studio assistant to Edward Burne-Jones from 1868, until Burne-Jones death in 1898.

(10) £300 - £500

95* **Attributed to Francis Powell Hopkins (Major Shortspoon, 1830-1913).** Patience is a Virtue, Mr Cunningham, Captain James, *watercolour on grey paper, laid onto buff mount, heightened with blue and white, showing two figures playing golf at Royal North Devon Golf Club at Bideford, Devon, title in ink and pencil to mount, some spotting mainly to sky area, sheet size 21.3 x 31.4 cm, framed and glazed (45 x 54.5 cm)*

Provenance: Christie's, London, Golf Memorabilia, 10th July 2001, lot 96 (part lot).

(1) £700 - £1,000

96* **Cole (James William, active 1849-1889).** A Private View, *oil on canvas laid on wood panel, depicting two small children in an interior: a boy in a brown velvet suit and a girl in a white dress kneeling on the floor and looking at drawings from a portfolio; a kitten playing with a red ball to their left, and an artist's palette with brushes resting on the lower drawers of an easel to their right, an open door and framed pictures leaning against the wall behind them, 29 x 38 cm (11.5 x 15 ins), gilt moulded frame (40 x 49 cm), remains of artist's manuscript label on verso with the title 'No. 3 [A] Private View', his signature and address beneath*
(1) £200 - £300

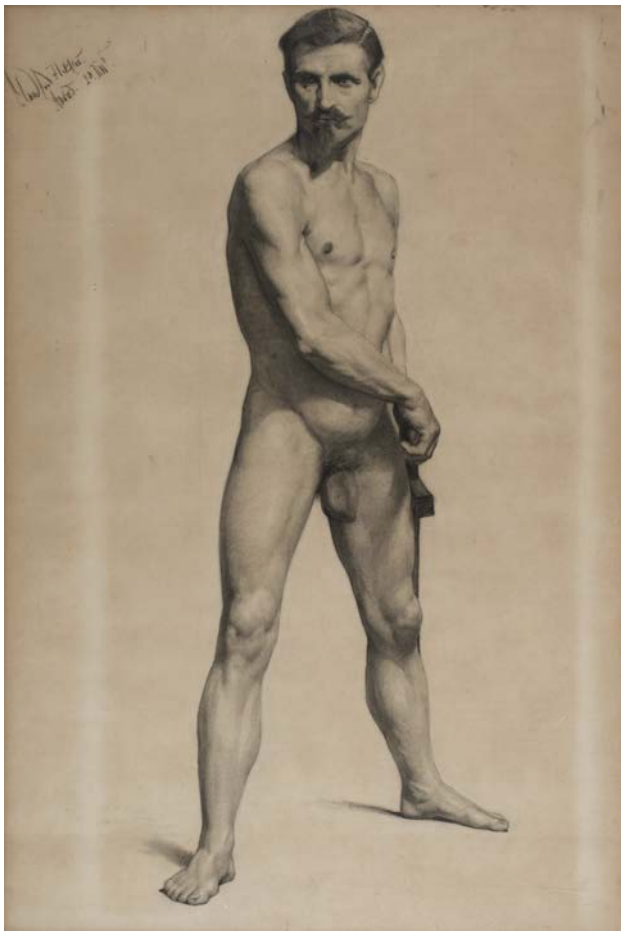
Lot 97

97* **English School.** Johnston Forbes-Robertson, *pencil on cream paper, head and shoulders portrait of Johnston Forbes-Robertson in Regency dress, toned with narrow mount stain, laid on board, sheet size 31.1 x 25.8 cm (12 1/4 x 10 1/8 ins), window mount 43 x 36.5 cm*

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.
(1) £100 - £200

98* **Richmond (William Blake, 1842-1921).** Study of a classical statue, late 19th-century, *pencil on laid paper, study of a head turned to the right and looking upwards, ink inscription to the lower portion of the sheet 'The nose is infuriatingly broken, but what / Divine eyes & mouth!', fixed to the backing board with two small pieces of tape, sheet size 23 x 18 cm (9 x 7 ins), mounted*
(1) £150 - £200

99* **Rooke (Thomas Matthews, 1842-1942).** Two studies of a man's head, 1877, *pencil on wove paper, dated lower right, scattered spotting, sheet size 11.5 x 18.5 cm (5 x 7 1/4 ins), hinge mounted to backing board with tape, mounted, plus Two head studies, pencil on wove paper, sheet size 18.5 x 11.5 cm (7 1/4 x 5 ins), hinge mounted to backing board with tape, mounted, together with two further pencil studies of heads and a repeating watercolour design, all mounted, largest sheet 28 x 21 cm*
(5) £200 - £300



Lot 100

Lot 101

100* **Fletcher (William Teulon Blandford, 1858-1936).** Male Nude, Antwerp,1879-1883, *pencil on buff paper, an academic life study of a male nude, full-length, standing with legs apart, his hands on the hilt of a wooden sword by his side, signed and titled Antwerp 23 Nov. to upper left, lightly toned (two slightly paler vertical lines to each side), frame aperture 75 x 49.5 cm (29 1/2 x 19 1/2 ins), framed and glazed (85 x 59 cm), verso of paper (where folded around backboard) with pencilled name 'Charles'*

Provenance: the family of Colin Tuffrey (friend of the artist's daughters).

W.T. Blandford Fletcher studied at the Academie Royale in Antwerp between 1879-1883.

(1) £150 - £200

101* **Solomon (Simeon, 1840-1905).** Study of a Group of Figures, *pencil on buff paper, depicting 4 figures standing at the foot of a flight of steps: a young woman being supported by a young man, and an old woman holding a boy, a little foxing, small pale blemish near right edge, two closed edge tears, lower left corner reattached, lower right corner infilled, pencilled number to bottom edge '7772', mount aperture 34.3 x 25.3 cm (13 1/2 x 10 ins), glazed and framed (51 x 41 cm), frame verso with gallery label of J.S. Maas (London), stating artist's name in ink manuscript*

Provenance: J.S. Maas & Co Ltd, Dealers in Fine Art, London, where purchased by the current owner, December 1971.

(1) £400 - £600

102* **Scott (Thomas, 1854-1927).** Coastal scene with fisherwomen, 1881, *watercolour, depicting a bonneted woman on a path beside the sea with a basket over her arm, and another female figure following behind, a rowing boat and nets to the left, signed and dated lower left, 33.2 x 53.6cm (13 x 21ins), mounted, framed and glazed*

(1) £300 - £400

103* **Alison (David, 1882-1955).** Near Ceres, Fifeshire, *oil on canvas, signed lower right, 19.5 x 23.5 cm (7 6/8 x 9 1/4 ins), in ornate gilded frame (30.5 x 35 cm), window to verso showing artist's signature and title in pencil ,* together with, **Johnstone (George Whitton, 1849-1901).** On the Aberdeenshire Coast, 1889, *watercolour on paper, signed and dated '89 lower right, 25 x 34.5 cm (9.8 x 13.5 ins) mount aperture, period recessed gilt frame, loss to lower and left side of inner moulded recess, glazed (46 x 56 cm)*
(2) £200 - £300

104* **Clark (Octavius Thomas, 1850-1921).** River landscape with Weir, (possibly Long Wittenham), *oil on canvas, signed lower right, relined, 51 x 76 cm (20 x 29 7/8 ins), in ornate moulded gilt frame (68 x 92 cm)*
(1) £200 - £300

105* **Forbes-Robertson (Johnston, 1853-1937).** Portrait of a Young Girl, June 1892, *oil on canvas, half-length portrait of a young girl in a black cape, with black bow at the neck, signed and dated lower left, canvas verso with circular stamp of Newman, Soho Square, London, small area of paint loss (34 mm long) where indented from behind (with tiny tear), 61 x 50.5 cm (24 x 20 ins), moulded gilt frame (82.5 x 72 cm)*

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.
(1) £150 - £200

Lot 104

106* **Terris (John, 1865-1914).** Whitby Harbour, *watercolour, 65.5 x 45.5 cm mount aperture, framed (frame size 90 x 68.5 cm)*
(1) £200 - £400

Lot 107

107* **Vautier (Carl, 1860-?)**. Jeune Femme au Lingerie, *pastel, signed to lower right, 40 x 31.5 cm (15 3/4 x 12 1/2 ins), in decorative gilt frame, glazed (51.5 x 43 cm), black ink stencil '672YN' & '266WS', white chalk marks, previous printed catalogue description, printed label of The Veerhoff Galleries, Washington, to verso*
(1) £200 - £300

108* **Fletcher (William Teulon Blandford, 1858-1936).** Ombersley, Worcestershire, 1898, *oil on canvas laid on board, preparatory painting for 'Coming From Church', depicting a village cross in the snow, with snow-covered houses and winter trees, titled and dated with artist's initials lower left, some light creasing with related minor surface loss, 35.6 x 25.3 cm (14 x 10 ins), verso with pencilled title and date of 1901, also with ink manuscript label: Sketch for "Coming from Church" by Blandford Fletcher, and with maker's stamp: George Rowney & Co., Birchmore Board ..., framed (44.5 x 34 cm), frame verso with lower half of framer's label: [Ryman & Co. Ltd.] ... 23 High Street, Oxford*

Provenance: the family of Colin Tuffrey (friend of the artist's daughters).

Accompanying this item is a greetings card with an illustration of the painting *Coming from Church* for which this work is a preparatory painting. Presumably the final work *Coming from Church* was completed in 1901, hence the seemingly incorrect date on the verso of this item.
(1) £100 - £150

109* **Fletcher (William Teulon Blandford, 1858-1936).** The Old Mill, Surrey, *oil on canvas, large scale preparatory study for The Old Mill, depicting a mill by a mill pond, a child kneeling by the pond, a young girl in a blue dress standing with her father, and a gentleman with a small dog looking at the pond, the evening sun on the rooftops, some tiny lines of surface loss (from old canvas creases), a few slightly retouched - possibly by the artist, 51.2 x 76.3 cm (20 1/8 x 30 ins), moulded gilt frame (76 x 101 cm)*

Provenance: Gifted by the daughters of William Blandford to Colin Tuffrey; thence by descent.

The Old Mill (Gomshall, Surrey) was exhibited at the Royal Academy in 1908. It now resides in Southwark Heritage Centre (gifted by the artist's daughter). Nancy Hood, in her book *William Teulon Blandford Fletcher 1858-1936 A Painter of Village Life* explains that Fletcher made several studies for this picture (page 13), in which you can see him gradually building up the various components and making adjustments, until he was satisifed with the final scene. This item is accompanied by a greetings card which bears an illustration of *The Old Mill* (the final, exhibited work).

(1) £1,500 - £2,000

Lot 110

110* **Fletcher (William Teulon Blandford, 1858-1936).** South Down Barns, Amberley, Sussex, *oil on board, a rural scene of barns and haystacks set in the South Downs, signed lower right, verso with pencilled title and artist's name, also with pencilled label (overwritten in ink): Given to Colin Tuffrey by the artist's daughters Christina & Rosamund Fletcher, September 1976 (for paving front garden), 23.5 x 30.6 cm (9 1/4 x 12 ins), moulded gilt frame (35 x 43 cm)*

Provenance: Gifted by the daughters of William Blandford to Colin Tuffrey; thence by descent.

(1) £200 - £300

111* **Graham Robertson (Walford, 1866-1948).** Binkie & The Legend of the Holy Grail diptych, 1907, *oil on canvas, depicting Marion Melville ('Binkie') in the centre aged 4, bare-footed amongst wild daffodils and narcissi, dressed up in a long gold-patterned crimson cloak over her white dress, and with a plumed helmet on her head, holding a large red lance, against a background of Arthurian figures: to her left Morgan Le Fay dressed in a gold gown proffering a golden apple, a knight in armour next to her, an attendant with the sword Excalibur behind her, and 3 queens attending the mortally wounded King Arthur behind; to her right a haloed Sir Galahad kneeling before 3 young women wearing wimples, the foremost holding forth the Holy Grail chalice, initialled and dated by the artist in red lower left, 4 areas of damage (with a few very small associated losses to canvas), each panel 108 x 74 cm (42.5 x 29 ins), original ebonised frame gilt (118 x 160 cm), stretcher with Christie's black ink stencil CAS49 and chalked 'lot 134 5 Nov 82'*

Provenance: Christie's, London, *Fine Victorian Pictures*, 5th November 1982, lot 134.

A captivating portrait of Marion Melville, known as Binkie, aged around four. Marion was the daughter of Graham Robertson's great friend, Scottish painter Arthur Melville, who died tragically of typhoid aged only 49, when his daughter was just a year old. Robertson was unmarried, and fathered no offspring of his own, but he loved children. When Melville died Robertson was devastated, for a time losing the will to paint, instead devoting all his energies to entertaining Binkie. He enchanted his young friend with stories of folklore and Arthurian legend, and produced several illustrated story albums for her, such as that held by the Morgan Library & Museum, New York, entitled *FP, A Romance of Chivalry* (circa 1908), which was dedicated 'To Five Years Old Binkie From Ba'. In 1908 he published a Christmas play called *Pinkie and the Fairies* which was based on stories he had told Binkie; directed by Herbert Beerbohm Tree and starring Ellen Terry, it became a West End hit. Its success led to further publications of his writings as well as commissions to illustrate the work of other authors. Robertson drew and painted Binkie on a number of occasions including the beautiful portrait of her in the Watts Gallery in Guildford, Surrey, which shows her seated in profile beside a dressing-up chest, wearing a Tudor cap and gown, a bow in her hair. The diptych offered here is, however, unusual both in format and scale. Although the Watts Gallery portrait measures 124 x 100 cm, all other traced images of Binkie by Robertson are much smaller. This Arthurian narrative was perhaps executed for the child's nursery or as part of some other decorative scheme.

Robertson studied art with Albert Moore, and moved amongst the cultural and theatrical sets of London, socialising with people such as Oscar Wilde, Edward Burne-Jones, Noel Coward, Ellen Terry and Sarah Bernhardt. In 1894 John Singer Sargent asked if he could paint his fellow artist. The result was the renowned 'swagger portrait' showing Robertson as the quintessential dandy, considered one of Sargent's masterpieces. Robertson had a house amongst the Holland House Set where he rubbed shoulders with the likes of Valentine Prinsep, Frederic Leighton, George Frederic Watts, William Burges and Luke Fildes. Kenneth Grahame also lived nearby and asked his artist neighbour to provide the frontispiece to his classic work *Wind in the* Willows, published in 1908. Robertson collected important works by fellow artists, such as Dante Gabriel Rossetti, James McNeill Whistler, Burne-Jones, and Moore, and in particular he assembled an extensive collection of works by William Blake which he bequeathed to the Tate Gallery.

(1) £700 - £1,000

112* **Yates (Frederick, 1854–1919).** A pair of pastel portraits of Violet Castleman Curry (1892–1979), 1915, *pastel on brown paper, two head and shoulder portraits of a young lady wearing a blue jacket over a white blouse, her light brown hair in a bob, both with some surface rubbing, the first inscribed by the artist lower right 'F.Y. [small flourish] V.C. April 1915', and with old newspaper cutting about an exhibition at Abbott Hall Art Gallery, Kendal, and a Rowley Frames label on backboard, the second signed and dated 'Oct. 1915' lower right, and with The Pastel Society exhibition label on backboard, each approximately 34 x 26 cm (13 1/2 x 10 1/4 ins), matching frames (approximately 39 x 31 cm)*

Provenance: Peter Curry (died 2005), great-great grandson of Admiral Richard Curry (1772–1855); his wife, Pamela Curry (died 2025); bequeathed to Peter Curry's cousin's daughter, the current owner.

Violet Curry was the daughter of the Reverend William Dixon Blatchford Curry (1860–1938), and great granddaughter of Admiral Richard Curry who had a very long and distinguished career in the Royal Navy. Richard Curry captured a pirate flag whilst serving aboard the frigate HMS Phaeton in the Mediterranean in around 1789; it is one of only two authentic 18th century Jolly Rogers known to exist, and has been on display at the National Museum of the Royal Navy. Violet Curry founded St Hilda's School in Bushey, Hertfordshire, in 1918, and was the headmistress there until 1955.
(2) £150 - £200

113* **Shunsho (Katsukawa, 勝川 春章).** Ichimura Uzaemon as a Farmer riding an Ox, circa 1760, *colour woodblock print, hinge-mounted to card, 29 x 14 cm*
(1) £200 - £300

114* **Shigemasa (Kitao, 北尾 重政, 1739-1820).** Fokurokuju with a Tengu Mask Round his Head Playing with a Group of Karako, 18th century, *colour woodblock print, some overall toning, a few paper reinforcements to verso, 21 x 15.5 cm (8 1/4 x 6 ins), hinged at top margin to backing paper, with window mount*
(1) £200 - £300

115* **Utamaro (Kitagawa, 喜多川 歌麿).** Courtesans, Edo: circa 1800, *colour woodblock print, minor toning, hinge-mounted to card, 39 x 26 cm*
(1) £200 - £400

Lot 114

Lot 115

116* **Utamaro (Kitagawa, 喜多川 歌麿).** Mitate gosho guruma (Parody of a scene with a court carriage) from a Triptych of Beauties and a Court Carriage, Edo: Tsuruya Kiemon, circa 1800, *colour woodblock print, 38 x 25 cm, tape marks to verso, together with:* **Utamaro (Kitagawa, 喜多川 歌麿).** Miyahito of the Tea House (蓬莱仙), famous courtesan of the Kansei (寛政), Edo: Tsutaya Juzaburo, circa 1800, *colour woodblock print on goffered paper, tipped onto card, 38 x 25 cm*
(2) £200 - £300

117* **Toyokuni I (Utagawa, 歌川豊国 , 1769-1825).** Bando Mitsugoro III as Tetsubo, 1804, *colour woodblock print, a leaf from volume II of Yakusha-e (Actor Prints), a few minor marks to lower left, tipped-on to window mount, sheet size 26.5 x 17 cm (10 1/2 x 6 1/2 ins)*

One of Toyokuni's most famous books, volume II of Yakusha-e Awase Kagami (A Mirror of Actors' Physiognomy), published by Bunshundo and Yamadaya Sanshiro in 1804, contains 15 single-page portraits of actors below kyoka poems.
(1) £200 - £300

118* **Utamaro (Kitagawa, 喜多川 歌麿).** The Poet Ōtomo no Kuronushi, from the series Modern Children as the Six Immortal Poets (Tosei Kodomo Rokkasen), circa 1804, *colour woodblock print, hinge-mounted to card, 36 x 25 cm*
(1) £300 - £400

Lot 118

119* **Eizan (Kikugawa, 菊川英山).** Fashionable Futamigaura (風流二見ケ裏), 1809, *colour woodblock print, the right panel only of the triptych, published by Wakasaya Yoichi (若狭屋與市), backed with tissue paper, hinge-mounted to card, 37 x 25 cm*
(1) £200 - £300

120* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786-1865).** Kabuki diptych, circa 1810-1842, *a pair of colour woodblock prints of actors: the left scene showing Onoe Eizaburō as a gracious promenader in a snowy winter landscape by a lake, she is being seized by her sash by the man in the right scene, actor Ichikawa Ebizô (father of the actor Danjuro), who is carrying a parasol and is armed with two swords, both signed Gototei Kunisada, published Kinshindo, few tiny holes mainly near left edges (repaired on versos), otherwise good impressions with bold colours, both oban tate-e, approximately 35.5 x 23.5 cm (14 x 9 1/4 ins), each hinged to separate card mounts, with ink manuscript annotations, together with:*

Meeting of Two Geishas diptych, circa 1833-1844, *a pair of colour woodblock prints: the left scene showing a geisha in a green and purple kimono with floral lining, the right sceen with a geisha in a kimono of purple and grey with flowers, lined with red and yellow fabrics, each wears a decorative sash in which a roll of paper is tucked, the geishas are set against a background of houses, with people carrying goods over a bridge, both signed Kochoro Kunisada, published Joshouya Kinzo, right scene with a few tiny repaired holes (mainly near right edge), each with some edge strengthening to versos, otherwise good impressions with bold colours, both oban tate-e, approximately 36.8 x 24.8 cm (14 1/2 x 9 3/4 ins), each hinged to separate card mounts, with ink manuscript annotations*

(2) £300 - £400

121* **Hokusai (Katsushika, 葛飾北斎, 1760–1849).** The Waterfall where Yoshitsune washed his horse at Yoshino, Yamato Province (Washu yoshino yoshitsune uma arai no taki), circa 1831-32, *colour woodblock print, publisher's seal of Nishimuraya Yohachi (西村屋与八, 1759-1869) and circular kiwame seal to lower right, pale toning, two very light droplet stains towards upper left and to lower left corner, sheet size 369 x 254 mm (14 1/2 x 10 ins)*
(1)

£3,000 - £4,000

122* **Kunisada (Utagawa,** 歌川 国貞**).** Noblewomen picking Fir Branches, Edo: Yorozuya, 1832-1840, *two (of three) colour woodblock prints, each approximately 38 x 25 cm*
(2)

£300 - £500

123* **Hiroshige (Utagawa,** 歌川 広重**, 1797-1858).** Sudden Shower at Shōno, from Fifty-Three Stations of the Tōkaidō (東海道五十三次□ 庄野 白雨), 1834-35, *colour woodblock print, gourd-shaped red title seal (Hakuu), single small wormhole towards upper left margin, trimmed to image, outer corners strengthened to verso, and with similar restrengthening to centre left of the lower margin to verso, sheet size 220 x 347 mm (8 3/4 x 12 3/4 ins)*
(1)

£400 - £600

Lot 124

124* **Hiroshige (Utagawa, 歌川 広重, 1797–1858).** Takinogawa at Oji, from the series Famous Places in the Eastern Capital (Toto meisho), circa 1839/42, *horizontal oban colour woodblock print, with margins, with publisher's mark of Sanoya Kihei to lower right margin, light handling and soiling marks mainly to blank margins, and outer blank corners with small stains due to mounting hinges to verso, sheet size 255 x 375 mm (10 x 14 3/4 ins), card window-mount*

Sakai, *Hiroshige Edo fûkei* (1996), 54.4. Another impression with similar colouring is held by the Museum of Fine Arts, Boston (previously owned by the architect Frank Lloyd Wright).

(1) £200 - £300

125* **Hokusai (Katsushika, 葛飾 北斎).** Poem by Ariwara no Narihira, from the series One Hundred Poems Explained by the Nurse, Hyakunin isshu uba ga etoki (百人一首　乳母か縁説　在原業平), Edo: circa 1839, *colour woodblock print, window mounted, 24 x 33 cm*

(1) £1,500 - £2,000

126* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786–1865).** High Courtesan of Yoshiwara triptych, circa 1844-1865, *a trio of colour woodblock prints, the right scene showing a courtesan in a colourful decorative kimono tugging the belt of her client, who is shown in the centre scene, sitting after having a drink, they are both within a dwelling, the left scene depicts a second man standing on the veranda, by the Sumida river: according to the ink manuscript caption on the mount he is returning from far away, with his washing over his shoulder (presumably the woman's husband), each signed Toyokuni, one scene mostly lined, one with small area at foot strengthened on verso, the third strengthened along one edge and with a small tissue repair (to verso), otherwise good impressions with bold colours, all oban tate-e, approximately 35.3 x 25.3 cm (14 x 10 ins), each hinged to separate card mounts, with ink manuscript annotations, two with typewritten descriptions, together with:* Kabuki triptych, circa 1844-1865, *a trio of colour woodblock prints, each depicting a male actor (possibly the same actor Kataoka Nizaemon VIII? in 3 different roles, including that of Nagoya Sanza), all 3 signed Toyokuni, each with one or two small tissue edge repairs to verso, one with larger central tissue repair to verso, otherwise good impressions with bold colours, all oban tate-e, approximately 35.2 x 25.4 cm (13 7/8 x 10 ins), each hinged to separate card mounts, with ink manuscript annotations, including titles: Le Jeu du Caton (to two), and Le Seigneur Sasaki*
(2)

£200 - £300

127* **Hiroshige (Utagawa, 歌川 広重, 1797–1858).** Ashitaka Mountains and Fuji Marsh (Ashitakayama, Fuji no numa),circa 1845, *woodcut, plate size 16.5 x 22.6 cm (6 1/2 x 8 7/8 ins), together with* The Ashigara Mountains and the Foot of Mount Fuji, *woodcut, plate size 16.6 x 22.7 cm (6 1/2 x 8 7/8 ins), both with margins, both from the series The Tōkaidō Road - The Fifty-three Stations (numbers 13 and 14), both in matching painted wooden frames, glazed (24.5 x 31 cm), plus* Sugatami Bridge, Omokage Bridge, and Jariba at Takata, 1857, *woodcut, three studio ink stamps to lower left margin, plate size 34 x 23 cm (13 3/8 x 9 ins), and* Sotogahama Beach, Mutsu Province, 1859, *woodcut, two studio ink stamps to lower left margin, plate size 33.5 x 22 cm (13 1/4 x 8 5/8 ins), both in matching painted wooden frames, glazed (50.5 x 39 cm)*
(4)

£300 - £500

128* **Sumo Wrestlers.** Kuroiwa Jūtarō [&] Tsuneyama Gorojin, circa 1846, *two colour woodblock prints with signatures of Utagawa Kunisada (歌川 国貞) and Ichiyosai Toyokuni (歌川 豊国) respectively, both hinge mounted to card, each approximately 36 x 25 cm*
(2) £300 - £500

129* **Hiroshige (Utagawa,** 歌川 広重**, 1797–1858).** Moonlit Evening (Tsuki no yu bu, 月の夕部), from the series Snow, Moon and Flowers (Setsugekka no uchi 雪月花之内), circa 1847-1852, *2 vertical oban colour woodblock prints, the second and third sheets from the triptych Setsugekka no uchi, published by Ibaya Senzaburo 伊場屋仙三郎, 1847-1852, signed Hiroshiga ga, good clean impressions, sheet size 35 x 24.5 cm*

Gankow.
(1) £400 - £600

130* **Hiroshige I (Utagawa,** 歌川広重**, 1797–1858).** Act XI: 2nd Episode, from Chūshingura (The Storehouse of Loyal Retainers), 1847-1852, *colour woodblock print, depicting Act XI 2nd Episode: The Incense-offering Scene (Shōkō ba), published Marusei, central vertical crease, few minor marks and faint creases, lower border with few tiny holes, one small hole to upper right corner, oban yoko-e, approximately 22.5 x 34.7 cm (8 7/8 x 13 5/8 ins), hinged to backing card, together with:* Act XI The Night Raid (Jûichidanme), from Chūshingura, circa 1840s, *colour woodblock print, published Fujiokaya Hikotarō, a little rubbed in places, few faint marks, some minor repairs to edges, aiban yoko-e, approximately 21.7 x 32.4 cm (8 1/2 x 12 3/4 ins), hinged to backing card, plus:* Act VIII Tonase and Konami Journey to Find Rikiya (Hachidanme), from Chūshingura, 1835-1839, *colour woodblock print, published Senichi, lightly rubbed and creased, central vertical split (a little soiled, repaired on verso), further areas of repair and strengthening on verso, oban yoko-e, approximately 23.8 x 36.2 cm (9 3/8 x 14 1/4 ins), with another 3 colour woodblock prints from Chūshingura, by Shigenobu (Utagawa, known as Hiroshige II, 二代目歌川広重, 1826-1869), comprising: Act III (Sandanme); Act IV (Yondanme); Act VI (Rokudanme), 1855, published Fujiokaya Keijirō, Act III with one very tiny spot of surface loss centrally, Act IV some faint edge staining, Act VI soiled with some woodworm damage and loss centrally (strengthened on verso), all oban yoko-e, approximately 25.3 x 37.4 cm (10 x 14 3/4 ins), each tipped to backing card*
(6) £500 - £800

Lot 131

131* **Hiroshige I (Utagawa, 歌川広重, 1797–1858).** Stations 18, 30, 37 and 38, from The Fifty-three Stations of the Tokaido Road: Fujikei Tōkaidō, 1849-1853, *also known as the Beauty Tōkaidō (Bijin Tōkaidō), 4 colour woodblock prints, representing four stations: 18 Okitsu; 30 Hamamatsu; 37 Akasaka; 38 Fujikei, each with a view of the relevant landscape at the top, the remainder of the print illustrating a beauty partaking in a different activity, eg. drinking shochu, playing a samisen, looking for shellfish, etc., published Fujiokaya Keijirō, each lightly toned and faintly creased, some very light spotting or marks, Station 37 unevenly toned with small infill (coloured green) to lower left corner, Station 38 somewhat creased, with few tiny holes or areas of surface loss, all oban tate-e, approximately 37.5 x 25.4 cm (14 3/4 x 10 ins), each tipped to a separate card mount, with ink manuscript annotations*

Hiroshige created many versions of the famous series *The Fifty-three Stations of the Tokaido Road* (*Tōkaidō gojūsan zue*). This particular edition, the *Beauty Tokaido* appears to be one of the most scarce. We have found very few examples at auction or indeed elsewhere, including in museum and art collections. The website *Hiroshige.org.uk*, which list examples of Hiroshige's work in various collections, does not have images of Stations 30, 37 or 38 and lists no collections that contain them except for two published catalogues.

(4) £400 - £600

132* **Hiroshige II (Utagawa, 二代目歌川広重, 1826-1869).** The Imperial Palace [&] The Great Bridge at Sanjō, from the 'Fifty-Three Stations of the Tōkaidō' series (東海道五十三次), *a pair of colour woodblock prints, tipped onto card, 24 x 18 cm*

(2) £200 - £300

133* **Japanese School.** Smoking Geisha, mid 19th century, *watercolour on silk, showing a geisha sitting on the floor in a black and red kimono, one hand holding a long pipe, a small black box with floral design by her knee, red stamp to lower right, some light spotting, 81 x 27 cm (31 7/8 x 10 5/8 ins) mount aperture, framed and glazed (97.5 x 42.5 cm)*

(1) £300 - £500

Lot 133

134* **Kunisada I (Utagawa,** 歌川国貞**,** known as Toyokuni III, 1786-1865). Nagasaki Tamemoto with his son Tamewaka, 1817, *colour woodblock kabuki print, showing the actor Ichikawa Komazou/Koraizo portraying Nagasaki Tamemoto, with a child actor as his son, published Iseya Toshibei, few small holes to left side (supported on verso), one lower corner a little strengthened, tipped to backing card, oban tate-e, approximately 38.4 x 25.6 cm (15 1/8 x 10 ins), together with:* Ichikawa Danjûrô as Kusunoki Masayuki, circa 1810-1842, *colour woodblock print, signed Gototei Kunisada, one small hole near bottom edge, couple of lightly worn areas (no loss of image), two short edge tears, one lower corner strengthened on verso (with small edge loss), hinged to mount card, oban tate-e, approximately 36.4 x 24.4 cm (14 3/8 x 9 5/8 ins), plus:* Nakamura Shikan, circa 1810-1842, *the actor Nakamura Shikan as an unknown character with a sword, signed Gototei Kunisada, central horizontal crease, few small holes near bottom edge (supported on verso), hinged to paper count, oban tate-e, approximately 34.7 x 24.4 cm (13 5/8 x 9 5/8 ins), with another two prints by Kunisada I: Bandô Takesaburô I as Ashikaga Yoshihisa, 1851 (centre panel only of a triptych), signed Toyokuni; another of an unknown actor in an unknown role, circa 1860, signed Toyokuni, published Tsutuya Kichizo, and a colour woodblock kabuki print, possibly by Kunisada III (Utagawa, 1848-1920), each tipped or hinged to mount, all oban tate-e*

(6) £200 - £300

135* **Kuniyoshi (Utagawa,** 歌川 国芳**).** Oban: Iwai Hanshiro as a nun [&] Kunisada (Utagawa, 歌川 国貞). Kabuki actor, 19th century, *colour woodblock prints, tipped onto card mount, each approximately 37 x 26 cm*

(2) £200 - £300

Lot 135

136* **Kunisada II (Utagawa,** 歌川国貞**, known as Toyokuni IV, 1823-1880).** Book of The Eight Dog Heroes prints, 1852, *a group of 7 colour woodblock yakusha-e prints, from the series Hakkenden inu no sōshi no uchi (Book of The Eight Dog Heroes), portraying various actors in their roles, comprising: Ichimura Takenojō V (Ichimura Uzaemon XII) as Inuta Kobungo Yasuyori; Iwai Kumesaburō III as Hikiroku's Daughter Hamaji; Segawa Rokō V as the Evil Woman (Dokufu) Funamushi; Sawamura Sōjūrō V as Inumura Daikaku Masanori; Onoe Tamizō II as Ishikameya Jidanta; Iwai Kumesaburō III as the Shirabyōshi dancer Asakeno, actually Inusaka Keno Tanutoshi; Fujikawa Kayū III as Asukav, published Tsutaya Kichizō, one with short closed tear to upper left corner, one with two miniscule holes, otherwise good impressions with bold colours, all oban tate-e, approximately 36 x 24.5 cm (14 1/4 x 9 5/8 ins), most tipped to separate card mounts, with ink manuscript annotations, one with typewritten label*

(7) £200 - £300

137* **Kuniyoshi (Utagawa,** 歌川 国芳**).** Views of Fuji from Naka Yagura, showing actors in the roles of Urabashi Yasonosuke, Abe no Yasuna, Igami no Bonta, Fujiya Izaemon, Honchomaru Tsunagoro, Urami Tazunoha and Gotobei, from the Toto Fuji Zuhushi series, Edo: Ebiya Rinnisuke (海老屋林之助), 1852, *seven colour woodblock prints, minor areas of staining, some minor worming, all window mounted with typed notes pasted to backing boards by 'C. H. Mitchell, Editorial Secretary, Japan Ukiyo-e Society', 37 x 25 cm*
(7) £400 - £600

Lot 138

138* **Toyokuni III & Hiroshige I (**豊国三代 広重初代**).** Actor in the role of Takeda Katsuyori [&] Actor in the role of Hasayoshi from the 'Famous Restaurants of the Eastern Capital' series (東都高名会席尽　豊田 真柴久吉), Edo: Fukiokaya Keijiro, 1852, *two colour woodblock prints, the first showing the character of Takeda Katsuyori with insets of a landscape and a plate of fish, the second showing the character of Hasayoshi with insets of the Toyota Restaurant in the snow and a hibachi bowl, both window mounted with typed note pasted to backing board by 'C. H. Mitchell, Editorial Secretary, Japan Ukiyo-e Society', each approximately 36 x 25 cm*
(2) £300 - £400

Lot 139

139* **Kuniyoshi (Utagawa,** 歌川 国芳**).** Ushiwakamaru faces Kumasaka Chōhan (「熊坂長範」「牛若丸」), from 'Mirror of the Life of Yoshitsune, the Wellspring of Romance' series (程義経恋源一代鏡), Edo: Koshuya Juzo, 1853, *colour woodblock print, window mounted with typed note pasted to backing board by 'C. H. Mitchell, Editorial Secretary, Japan Ukiyo-e Society', 35 x 25 cm,* **Kuniyoshi (Utagawa,** 歌川 国芳**).** The great poetess, Ono no Komachi (小野小町) from 'Mirror of Women of Wisdom and Courage' series (Kenyû fujo kagami, 賢勇婦女鏡), Edo: Takahashi-ya Takakichi, circa 1844, *colour woodblock print, 36 x 25 cm, plus two other Kuniyoshi colour woodblock Kabuki prints, circa 1852, both tipped onto card, approximately 36 x 25 cm*
(4) £300 - £500

140* **Hiroshige (Utagawa,** 歌川 広重**, 1797-1858).** Kanagawa (神奈川 臺の茶屋海上見わたし), from Illustrated Guide to Famous Places along the Fifty-three Stations (五十三次名所図会), Edo: Tsutaya Kichizō, 1855, *colour woodblock print, window mounted, 37 x 24 cm*
(1) £300 - £500

Lot 140

141* **Hiroshige I (Utagawa, 歌川広重, 1797–1858).** 39 Okazaki, from The Fifty-three Stations of the Tokaido Road: Vertical Tōkaidō, 1855, *colour woodblock print, representing Station 39 Okazaki: Yahagi Bridge on the Yahagi River (Okazaki, Yahagigawa Yahagi no hashi), close-trimmed, backed with tissue, red ink stamp to lower corner of verso, oban tate-e, approximately 33.3 x 22 cm (13 1/8 x 8 3/4 ins), hinged to card mount, with accompanying mid-20th century typewritten note: The Genuineness of this print is guaranteed by S.M. Shiba, Miyanoshita as attested by his seal...' etc.*
(1) £200 - £300

142* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786–1865).** The Syllable Ri, as in 'Rigyo no Ikken/Ichijiku', from Seisho Nanatsu Iroha (The Seven Variations of the Iroha), 1856, *colour woodblock print, showing the actor Onoe Kikugoro III in the role of the hero Rokusaburo the carpenter (sometimes, probably wrongly, named as Kinugawa Yoemon), killing a massive carp, above is a folding screen with the character for the syllable 'Ri' written in different ways with different meanings, signed Toyokuni ga 豊国三代, published Hayashiya Shogoro (probably), few areas of thin tissue strengthening on verso, close trimmed to lower edge, side margins somewhat trimmed (cropping ink stamps in left margin), otherwise a good impression with bold colours, oban tate-e, approximately 35.3 x 24.2 cm (13 7/8 x 9 1/2 ins), tipped by one corner to card mount, with typewritten label, together with:*
Two prints from Nanatsu Iroha Shui (Supplement to the Seven Iroha), 1856, *two colour woodblock prints, one showing the number Chō, as in 'Choja no Kogane', with the actor Ichikawa Danjuro VIII in the role of Sanshichi Nobutaka with his horse, published Hayashiya Shogoro, the other representing the number Go, as in 'Go-nin Otoko', with a group of 5 'Manly Men, all actors: Nakamura Fukusuke I, Kataoka Gato II, Bando Hikosaburo V, Ichikawa Kodanji IV, Iwai Kumesaburo III, published Mitaya Kihachi, both signed Toyokuni ga 豊国三代, each with few tiny holes to blank margins (one just touching top right corner of image), both close trimmed at bottom (slightly cropping lower border), one left margin trimmed, cropping ink stamps, otherwise good impressions with bold colours, both oban tate-e, approximately 35.3 x 24.4 cm (13 7/8 x 9 1/2 ins), each hinged to a card mount, with typewritten label*
(3) £300 - £400

143* **Hiroshige (Utagawa, 歌川広重, 1797–1858).** Fireworks at Ryōgoku Bridge, from the series *One Hundred Famous Views of Edo* (名所江戸百景　両国花火), Uoya Eikichi 魚屋栄吉, 1858, *colour woodblock print, an excellent impression with dark sky, border trimmed at left margin with loss of the publisher's mark and seal-date, sheet size 360 x 230 mm*

Smith and Poster (1986) 98.

A night-time scene of fireworks over Ryogoku Bridge at the 'opening' of the river Sumida. The historic Ryogoku fireworks is a traditional event which began in 1733, during the reign of the eighth Tokugawa Shogun, Yoshimune, to commemorate citizens who had died in a cholera epidemic. This memorial became an annual occasion and an indispensable summer event for Edoites.

Two main versions of this view exist, one in which the sky is brightly lit, and one with a dark sky in which the sparks of the fireworks can be seen.
(1) £3,000 - £5,000

144* **Hiroshige (Utagawa,** 歌川 広重**, 1797-1858).** Fuji from Miura, Sagami (Soshu Miura no Kaijo), from the series Thirty-six Views of Mount Fuji (富士三十六景), Edo period: 1858, *colour woodblock print, window mounted, 36 x 23 cm*
(1) £300 - £500

145* **Kunisada I (Utagawa,** 歌川国貞**, known as Toyokuni III, 1786-1865).** Kabuki triptych, 1860, *a trio of colour woodblock prints, depicting a scene from Kinpeibai Soga no Tamamono, in the left and right sections a man and a woman respectively are held captive, each bound with a rope, standing over the man is a samurai Kyumonryu Shirokichi, played by Onoe Baiko 4.5, the man, an apprentice, is played by Kataoka Gado II, standing over the woman is an older lady holding a pipe and tobacco set, the central section shows another apprentice being grabbed by the character Saimon'ya Keijiro (played by Kataoka Nizaemon VIII) who is preparing a hot poker, signed Toyokuni, published Yamaguchi, all trimmed to image, each with some tissue repair on verso, one with small loss to left edge (infilled), one with traces of tissue to right edge of recto, all oban tate-e, approximately 35.3 x 25.2 cm (14 x 10 ins), each tipped to separate card mount, with ink manuscript annotations in French*
(1) £200 - £300

Lot 144

Lot 145

146* **Hiroshige II (Utagawa, 二代目歌川広重, 1826-1869).** Landscapes from the series Views of the Various Provinces (Shokoku rokuju-hakkei), circa 1862, *27 colour woodblock prints, from the complete set of 60, a few with minor worming, generally in very good condition, tipped onto card, 24 x 18 cm*
(27) £1,000 - £1,500

147* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786-1865, and Hiroshige II, 歌川広重 二世, 1826-1869).** No Ni Ryogoku Bridge diptych, from Edo no Hana Meisho-e, 1863, *a pair of colour woodblock prints, in harimaze format, each with 4 sections, including a title section, a margin information zone (with ink stamps), a picture of a kabuki actor by Kunisada I (right sheet with actor Ichikawa Danjūrō VIII as Yokoyama no Yosaburo; left sheet with actor Nakamura Tsuruzo I as Komori no Yasu), and a large evening view by Hiroshige II, depicting fireworks over the Ryogoku bridge, people in boats on the water below, both signed by the artists, published Katoya Seibei, each with single small hole to blank margin, one small printing smudge to left sheet, otherwise good impressions with bold colours, both oban tate-e, approximately 35 x 24 cm (13 3/4 x 9 1/2 ins), each tipped to separate card mount, one with typewritten label*

(1) £300 - £400

148* **Kunisada I (Utagawa, 歌川国貞, known as Toyokuni III, 1786-1865, and others).** Three prints from Edo no Hana Meisho-e, 1863, *3 colour woodblock prints, in harimaze format, each with 5 sections, including a title section, a margin information zone (with ink stamps, some slightly cropped), a picture of a kabuki actor by Kunisada, and a 'Miscellaneous' section, published Kato Kiyoshi, each with single small hole to blank margin, one with minor worming to upper right blank corner, one lower corner slightly strengthened with fine tissue on verso, otherwise good impressions with bold colours, both oban tate-e, approximately 35 x 24 cm (13 3/4 x 9 1/2 ins), each tipped to separate card mount, with typewritten labels*

The three prints are as follows.

1) Asajigahara (group 10), depicting a sake tray by Hiroshige II (1826-1869), a view of Asajighara by Shogetsu (pupil of Torin), and the actor Onoe Kikujiro II by Toyokuni III).

2) No Nu Yoshiwara (group 10), depicting a sake cask and puppy by Yoshitoshi, a scene showing a kamuro with a bed and Yoshiwara lantern under a full moon by Hokuga (pupil of Hokusai), and the actor Ichimura Takenojo V by Toyokuni III.

3) No Wa Ikenohata Oeno (group 8), depicting a woman and a man by Hokuga, a view of Shinobazu Pond by Kashosai, and the actor Bando Muraemon by Toyokuni III.

Although the typewritten labels (prepared by C.H. Mitchell, Editorial Secretary, *Japan Ukiyo-e Society*) state the publisher as being Kato Kiyoshi for these three prints, the website *kunisada.de* gives Katoya Seibei as the publisher for this entire series.

(3) £300 - £500

Lot 148

149* **Kunichika (Toyohara, 1835-1900).** Scenes from the Kabuki play Satomi Hakkenden: Sadanji Ichikawa as Genpachi Inukai in the Legend of the Eight Dogs: Koga Castle, Inusaka Keno Tanetomo in Mitate Hakkenden, & The Actor Suketakaya Takasuke IV in the role of Inuzuka Shino, 1883, *three colour woodblock prints from the series Nanso Satomi Hakkenden (A Parody of the Hakkenden), each printed in rich, bold colours, sheet size 37.5 x 25.5 cm, each hinge-mounted to modern backing card (two light adhesive stains to upper blank margin of each print)*

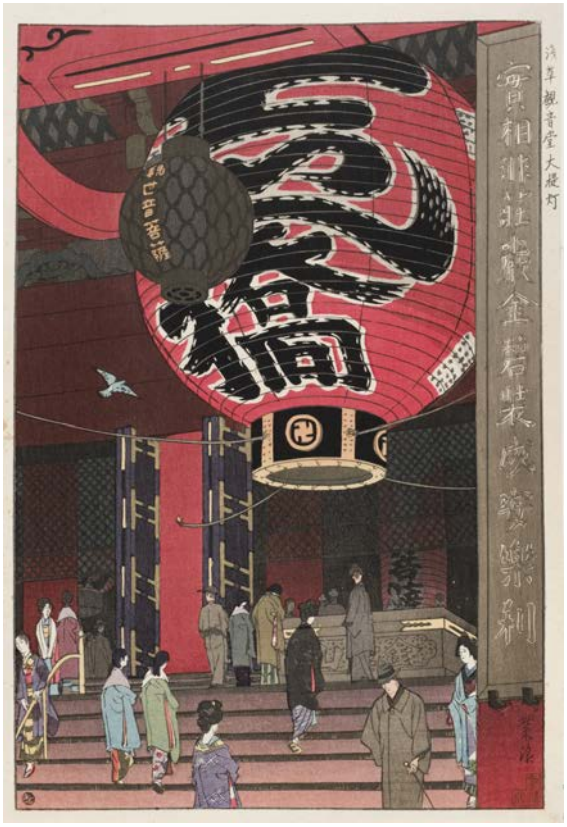
The Kabuki play Satomi Hakkenden is based on the story of Naso Satomi and the Eight Dog Warriors, who were the offspring of a union between Princess Fusehime, and a dog. Each of the brothers were raised in different families, and did not meet until later during their many adventures.
(3) £300 - £500

150* **Kiyochika (Kobayashi, 小林清親, 1847-1915).** Five Scenes from the Instruction in the Fundamentals of Success (Kyodo risshi no motoi, 教導立志基), 1886, *a group of five oban tate-e colour woodblock prints, published by Matsuki Heikichi (松木平吉), each with decorative printed outer border, very good, rich and clear impressions, each 353 x 240 mm (14 x 9 1/2 ins), tipped-on to modern white backing card*
(5) £700 - £1,000

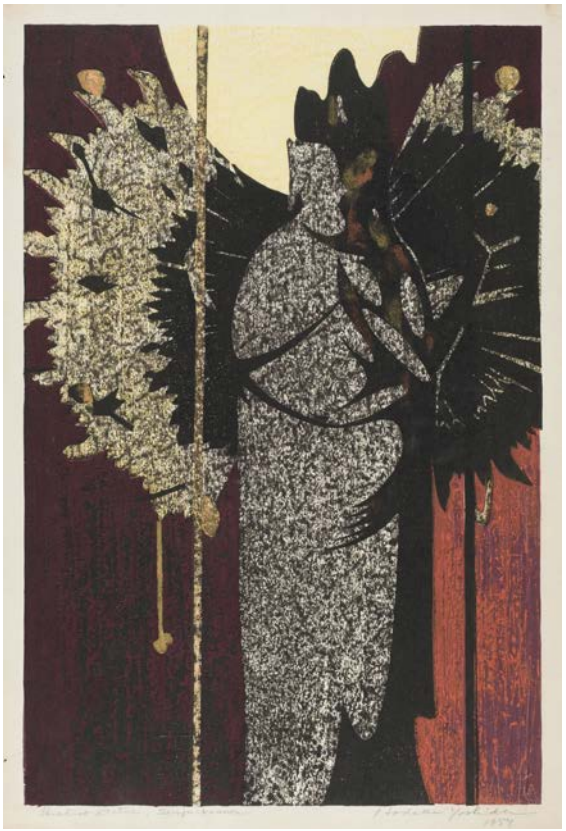
151* **Toshikata (Mizuno, 水野年方, 1866-1908).** Viewing a Waterfall, Women of the Jôkyô Era [1684-88], 三十六佳撰　觀瀑貞享頃婦人 (Kanbaku, Jôkyô koro fujin), from the series Thirty-six Elegant Selections (Sanjûroku kasen), circa 1893, *vertical oban colour woodblock, publisher's seal of Akiyama Buemon 秋山武右衛門, 372 x 251 mm (14 5/8 x 9 7/8 ins)*
(1) £150 - £200

152* **Toshikata (Mizuno, 1866-1908).** Imayo bijin (Modern Beauties), Tokoyo: Akiyama Buemon, 1898, *concertina-bound book with double page decorated title and 12 colour wood blocks mounted on both sides, highlighted with silver paint, showing a picture from every month of the year, including: New Year Ceremony, January; Viewing the Plum Blossoms, February; Iris, May; Horticulture, July; Pleasures of the Sea-shore, October; etc., all edges highlighted with silver pigment, 24 x 17.5 cm, bound in contemporary floral cloth with title to red and white cloth laid onto upper board, together with* **Sozan (Ito, born 1884).** Fireflies, circa 1920, *woodcut on paper, laid onto card, red studio stamp to lower right, 37.4 x 16.4 cm, together with* **Ohara (Koson, 1877-1945).** Wading Egret, circa 1910, *woodcut on paper, laid onto card, red studio stamp to lower right, small crease to lower right corner, small brown marks to edges of corners, 23.5 x 24.9 cm, plus another early 20th century Japanese woodcut, showing a view of a bridge from below with figures, red studio stamp to lower right, 23.9 x 12 cm*
(4) £300 - £500

Lot 152



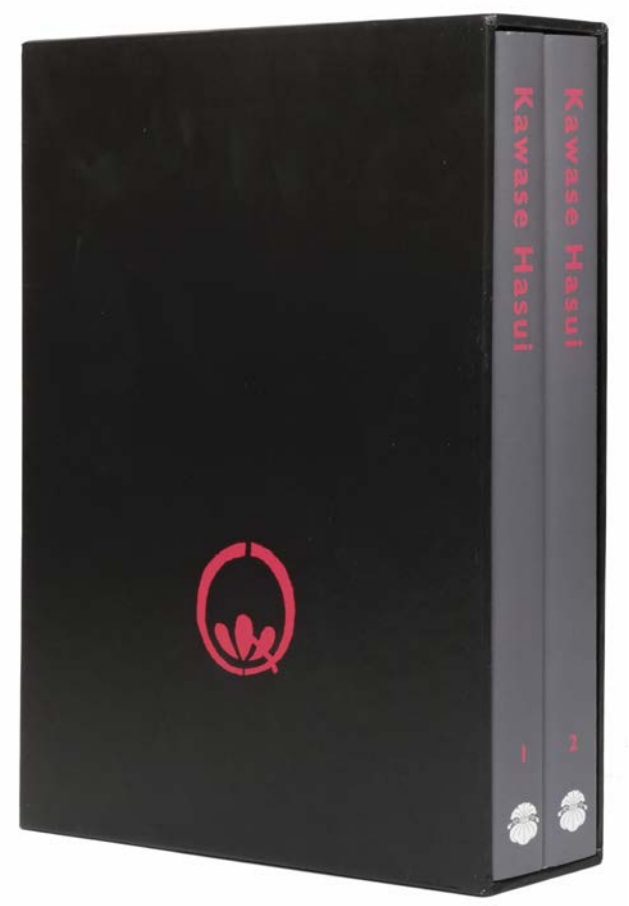
Lot 153



Lot 154

153* **Kasamatsu (Shiro, 1898–1991).** The Great Lantern of Senso-ji, Asakusa Temple (Asakusa Kannon-do o-chochin), 1934, *vertical oban woodblock print in colours, titled to the upper right margin, signed Shiro, sealed Shiro saku, published by Watanabe Shozaburo, a fine impression, some spotting to left blank margin, sheet size 386 x 268 mm*
(1) £400 - £600

154* **Yoshida (Hodaka, 1926–1995).** Buddhist Statue (Senju Kannon), 1954, *colour woodcut on handmade paper, signed, dated and titled in pencil, sheet size 403 x 276 mm (15 7/8 x 10 7/8 ins)*
(1) £150 - £200

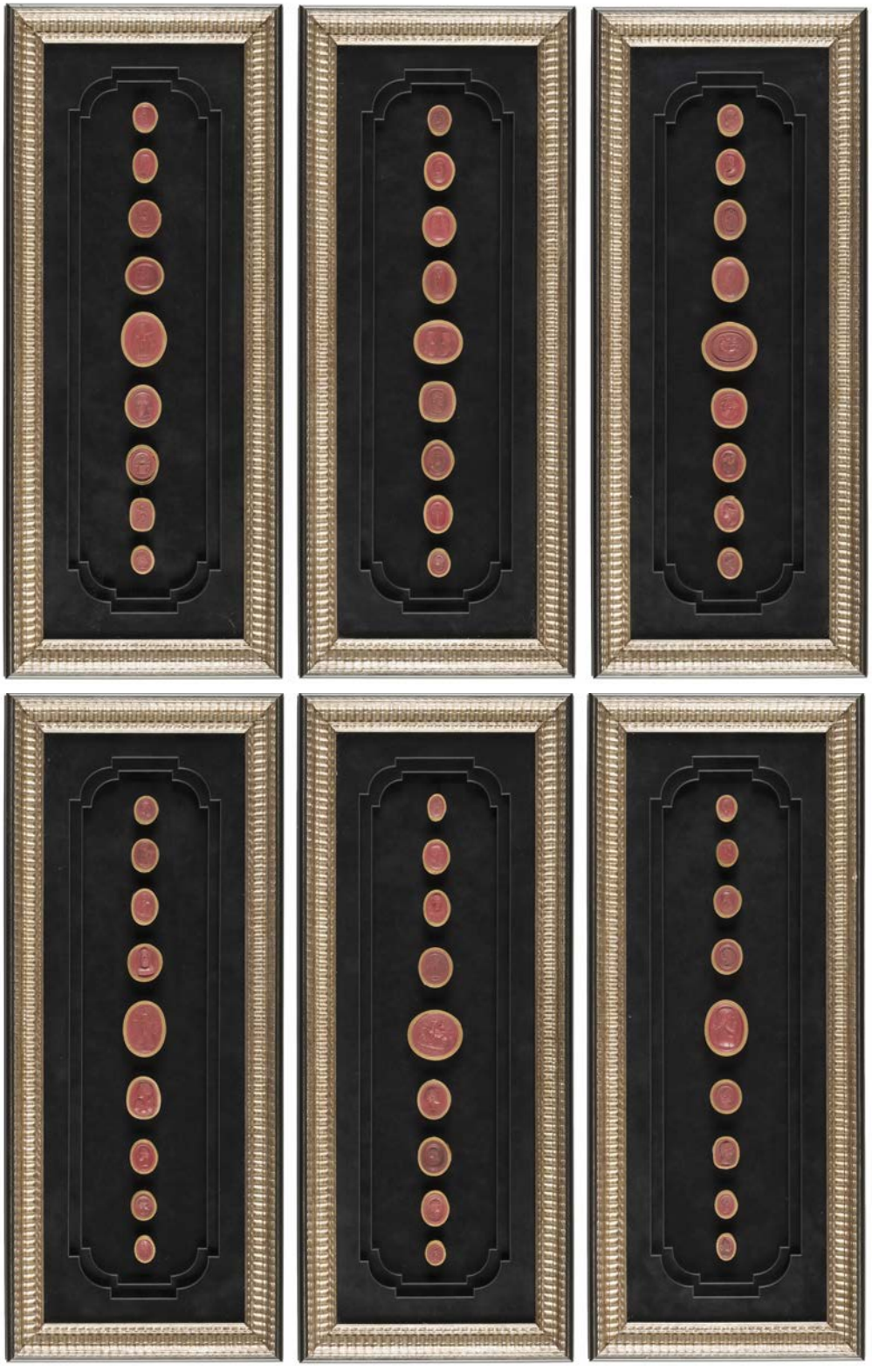


155 **Brown (Kendall H.).** Kawase Hasui: The Complete Woodblock Prints, 2 volumes, Leiden and Boston: Hotei Publishing, 2008, *numerous colour and monochrome illustrations throughout, original printed boards in dust wrappers, with slipcase, 4to, VG*
(2) £300 - £400

156 **Grand Tour Plaster Intaglios.** A collection of 100 miniature plaster intaglios of European historical figures and events, and classical subjects, French and English, circa 1820-50, *100 circular and oval white plaster intaglios by artist's including William Wyon, Antoine Desboeufs, Mudie, Hancock, Denon, Barre, Andrieu, Galle and others, some with minor surface rubbing, various sizes (largest 8 cm diameter, smallest 2 cm diameter), loosely contained in six slim wooden trays, housed in matching contemporary wooden case (overall height 16 cm, width 34.5 cm, depth 27.5 cm)*

The collection contains important historical, political and literary figures and events from European history, including Napoleon, King George IV, the French Revolution, Duke of Wellington, O'Connell, Passage du G.S. Bernard, Coronation of William IV and Adelaide 1831, Vittorio Emmanuele King of Sardinia, Death of Sir John Moore, Corunna 16 Jan 1809, Napoleon at the Battle of Marengo (by Andrieu), George Canning, Lord Byron, William IV (by Thomason), 1830, Hostibus Primo Fugatis, Bostonium Recuperatum, 1776, Pierre Corneille, George III, Respublica Genevensis, Giovanni Belzoni (by D. I. Wells), William Roscoe, Renée Descartes (by Galle), etc.

(1 box) £700 - £1,000



157 **Grand Tour Intaglios.** A collection of 54 carnelion (red wax) intaglios of classical Greek and Roman subjects, Italian, circa 1820-1840, *54 oval carnelion (red wax) intaglios, each bordered with pale yellow paper (with manuscript number added), and edged in gilt, each generally between 2 and 5 cm in diameter, arranged in six modern black and gilt vertical frames (56 x 23 cm)*

Subjects include bust portraits of Greek and Roman mythological figures, heroes, and emperors (including Commodus and Annius Verus, Artemis of Ephesus, Hercules and the Cretan Bull, Pegasus and Bellerophon, Hercules and the Nemean Lion, etc
(6)

£1,200 - £1,500

158* **Italian School.** Portraits of Twelve Roman Emperors, circa 1820-30, *a set of 12 Italian Grand Tour silver (or white metal) profile reliefs, each in an individual ornate patinated gilt-bronze frame, of the Twelve Caesars: Domitian, Claudius, Galba, Vitellius, Octavius, Tiberius, Nero, Caligula, Otho, Titus, Vespasian and Augustus, each 10 x 7 cm, presented in a modern gilt frame with an engraved plaque identifying each emperor, frame size 67 x 57 cm*

For similar examples, see Christie's, London, *European Sculpture*, 6th December 2017, lot 82, and *European Sculpture*, 14th December 1999, lot 68.
(12) £1,500 - £2,000

Lot 159

Lot 162

159* **Mené (Pierre-Jules, 1810-1879).** Fauconnier Arabe à cheval (Arab Falconer on Horseback), 1873 [but later], *large cold-painted bronze, of an Arab falconer, dressed in green with a brown sash, on a golden brown stallion with dark brown saddle, and green naturalistic base, signed P. J. MENE to oval base, without foundry mark, mounted on a dark green marble socle, height 70.5 cm (74.5cm including marble base), width 63cm, depth 36cm*
(1) £700 - £1,000

Lot 161

160AR* **Garbe (Louis Richard, 1876-1957).** Mother and Child, 1907, *bronze, with dark brown patina, signed and dated to lower left, inscribed 'To H. Heron 1913', sculpture 34.5 cm high, base 2.5 cm high, overall 37 cm high*

Garbe taught at the Central School of Arts and Crafts from 1899 to 1929. He was also Head of Sculpture at the Royal College of Art (1926–1946) and elected an Academician at the Royal Academy of Arts in 1929, and full Academician in 1936. Garbe exhibited regularly at the Royal Academy Summer Exhibition from 1898 to 1957 and in 1929 was elected a Fellow of the Royal British Society of Sculptors. In 1938 he was elected Master of the Art Workers' Guild.
(1) £2,000 - £3,000

161* **Putnam (Brenda, 1890-1975).** Hamlet, a bronze plaquette, 1913, *showing Hamlet grieving on a table, signed and dated lower left, engraved verso ''To the greatest player in the greatest play with the gratitude and esteem of the sculptor, December 1913', additionally signed by Putnam, 6.5 x 10.2 cm, presented in a fitted display case, the plaquette in good condition, the case poor*

Provenance: Sir Johnston Forbes-Robertson (1857-1937).
(1) £150 - £200

162* **Gerrard (Kaff (Katherine), neé Leigh-Pemberton, 1894-1970).** Male Head, *plaster with brown wash, of a male head, 32 x 22.5 cm (12 5/8 x 8 7/8 ins), mounted on black background in clear perspex box (52 x 29 x 29.5 cm)*
(1) £200 - £400

Lot 160

Lot 163

Lot 164

163* **Leigh-Pemberton (Katherine, 1894-1970).** Female Nude, plaster, *60 x 39 cm (23 5/8 x 15 3/8 ins), mounted on black in clear perspex box (74 x 49.5 x 18 cm), together with another by the same artist, Female Nude, plaster with brown wash, 59 x 36 x 13 cm (23 1/4 x 14 1/4 x 5 1/8 ins)*

Kaff Gerrard (born Katherine Leigh-Pemberton) attended the Slade School of Art (1922-24) under Henry Tonks and Philip Wilson Steer and was a star pupil. Highly successful at Slade, winning many accolades, she went on to only have one public show in 1931 at Colnaghi's, exhibiting her sculpture and pots. Her paintings were only shown in 1991 at an exhibition at the Royal Museum and Art Gallery in Canterbury. Kaff Gerrard was Alfred Horace Gerrard's (1899-1998) first wife.

(2) £200 - £400

164AR* **Koenig (Ghisha, 1921-1993).** Footballers in the Physiotherapy Room, 1953, *plaster relief, 36 x 53 cm (14 1/4 x 21 ins), mounted, framed (49 x 64 cm), and another by the same artist,* Forgotten Fifties, Sheffield, 1984, *plaster relief, 75 x 78 cm (29 1/2 x 30 3/4 ins)*

Koenig studied at Hornsey School of Art (1939–42), Chelsea School of Art (1946–8), and the Slade School of Art (1948–9). She spent most of her artistic life studying and sculpting modern factory labour. In particular, industrial labour around St. Mary Cray, one of the first housing estates built outside of London. Koenig was the sculptor in the Kitchen Sink movement which included John Bratby, Edward Middleditch and Jack Smith.

(2) £200 - £300

165AR* **Koenig (Ghisha, 1921-1993).** Workers at Singer Sewing Machines, 1954, *bronze relief mounted on painted black wood board, 109 x 94 cm (43 x 37 ins)*

Koenig studied at Hornsey School of Art (1939–42), Chelsea School of Art (1946–8), and the Slade School of Art (1948–9). She spent most of her artistic life studying and sculpting modern factory labour. In particular, industrial labour around St. Mary Cray, one of the first housing estates built outside of London. Koenig was the sculptor in the Kitchen Sink movement which included John Bratby, Edward Middleditch and Jack Smith.

(1) £300 - £500

166AR* **Koenig (Ghisha, 1921-1993).** Forgotten Fifties, Sheffield, 1984, *plaster relief, 75 x 78 cm (29 1/2 x 30 3/4 ins)*

Koenig studied at Hornsey School of Art (1939–42), Chelsea School of Art (1946–8), and the Slade School of Art (1948–9). She spent most of her artistic life studying and sculpting modern factory labour. In particular, industrial labour around St. Mary Cray, one of the first housing estates built outside of London.

(1) £200 - £400

Lot 165

Lot 166

167AR* **Lee (Dick, 1923-2001).** Heinz Inlander, Notice for an Exhibition at the Aldeburgh Festival, 1975, *relief sculpture with collage, showing Peter Grimes holding a paintbrush, surrounded by a white painted wood panel with Aldeburgh Festival 1975 stencilled in red and blue, a smaller wood panel to lower edge with HEINZ stencilled in white, 41 x 46 cm (16 x 18 ins), mounted in clear perspex box (71 x 61 x 12.5 cm)*

Exhibited: Chappel Galleries, 8th - 30th September 2007,

Dick Lee (1923-2001) studied at the Camberwell School of Arts and Crafts, in 1952 he was awarded an Abbey Major scholarship which enabled him to travel to Italy, Spain and Greece. In 1953 he started teaching at Camberwell and remained there until 1982. He exhibited many times and his works are in collections including: Trinity College, Cambridge, Reading Museum, Beaverbrook Foundation, Cadbury plc, Imperial War Museum, etc.,

The 28th Aldeburgh Festival was held 6th - 23rd June 1975.
(1) £300 - £500

Lot 168

168AR* **Paolozzi (Eduardo, 1924-2005).** Clenched Fist, *plaster, mounted in perspex box, showing a left hand holding a scroll, tips of index and ring finger chipped, 14.5 x 5.5 cm (5 3/4 x 2 1/4 ins), in clear perspex box 27 x 17 x 6 cm*

Provenance: Purchased from the collection of Sabena Grinling, the artist's secretary.
(1) £300 - £500

169AR* **Paolozzi (Eduardo, 1924-2005).** Rat, 1996, *plaster with pale yellow wash, with nylon rope whiskers, signed and dated in pencil to underside of base, 'For Sabina' in pencil to side of plaster base, mounted on a small black base, 17 x 10.5 x 11 cm, housed in clear perspex display box with inset perspex piece to underside (19.5 x 21 x 14.5 cm)*

Provenance: Purchased from the collection of Sabina Grinling, the artist's secretary.
(1) £300 - £500

170* **Campbell (Ann, active 2000).** Pufferfish, *bronze with verdigris patina, signed with initials underneath 'A.C.', 22 cm long*

Ann's work reflects her lifelong interest in animals. Without sentimentality but with acute observation based on empathy she represents animals and birds as archetypes of themselves. The sheep, birds, baboons, zebras and horses formed in Ann's studio have a presence of playful solemnity, a gravitas and grace that derives from Ann's experience and love of animals.

Ann studied in Birmingham, specialising in sculpture and taught at Malvern Boys College, Breden School and Hereford College of Art.

She has work in private collections, both in the UK and abroad and has shown at various London galleries including the Portal and Osborne Studio. She has exhibited international and twice won the John Brandler sculpture prize at The Royal West of England Academy.
(1) £150 - £200

171* **Dewhurst (Wynford, RBA, 1864–1941).** French landscape with pine trees, 1896, *oil on canvas, depicting a sunlit landscape with 7 tall spindly trees, wild flowers at their foot, a glimpse of sea and cliff behind, initialled and dated '96 in orange oil paint to lower right corner, verso with pointed oval black ink stamp 'Paul Foinet, 54 rue N. D. des Chambs, Paris', 41 x 27 cm (16 1/8 x 10 5/8 ins), framed (56 x 42 cm), stretcher inscribed in ink by the artist 'To Annie & Sam with affectionate regards from Wynford. October 1896.'*

Supplier of artists' materials Paul Foinet is known to have been operating out of the address 54 rue Notre Dame des Chambs, Paris, between 1885 and 1904.

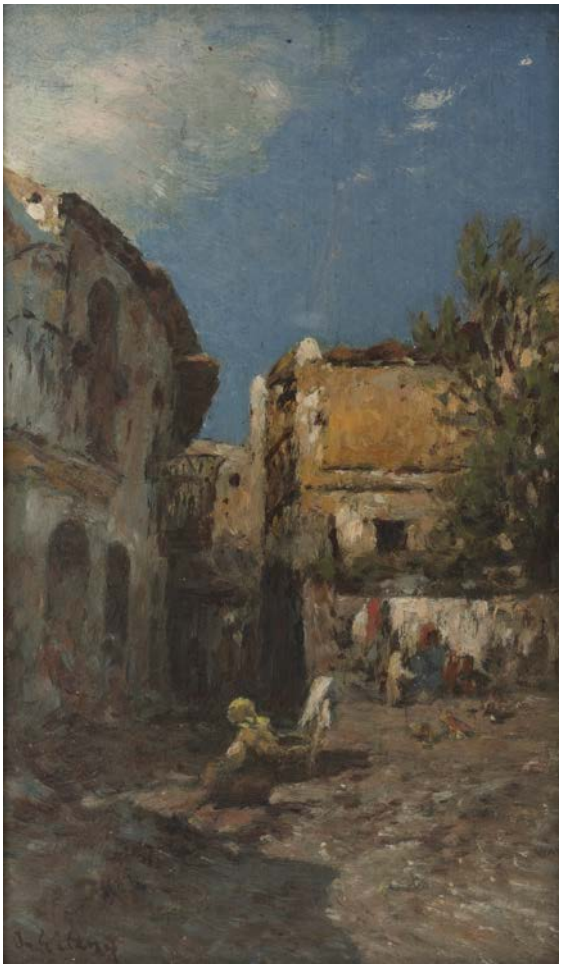
Known as England's answer to Claude Monet, Wynford Dewhurst was originally named Thomas Edward Smith, but he changed his name whilst studying at the École des Beaux-Arts in Paris. He came from an affluent family in Manchester and trained in law before deciding that he wanted to follow the path of an artist. In Paris he studied under Jean-Léon Gérôme, a noted realist and fierce critic of Impressionism, however, Dewhurst was drawn to the work of Emile Claus, who himself was influenced by Claude Monet. In 1904, Dewhurst published one of the most influential early accounts of Impressionism, titled *Impressionist Painting, Its Genesis and Development*, dedicating it to Monet who had become his mentor. Dewhurst exhibited extensively in Britain from 1908 onwards, holding solo exhibitions in 1923 and 1926, and he lectured at the Royal Academy.

In recent years a resurgence of interest in the work of Wynford Dewhurst has led to several showings of his work: the 1995 exhibition 'Impressionism in Britain' held at the Barbican, London, included four paintings by him, and Kenneth McConkey's accompanying catalogue contained information about the artist; one of his works was shown in the exhibition 'Into the Light: French and British painting from Impressionism to the early 1920s' at the Royal Albert Museum and Art Gallery, Exeter, between 2011 and 2012; and between December 2016 and April 2017 a major retrospective exhibition of the artist's work, titled 'Wynford Dewhurst: Manchester's Monet' was held at the Manchester Art Gallery.

(1) £1,500 - £2,000

Lot 171

172* **French School.** Hilly Landscape, circa 1900, *oil on canvas, signed indistinctly to lower right Jean Fend?, canvas size 55 x 65 cm (21 5/8 x 25 1/2 ins), with Sennelier Toiles E Panneaux, 3, Qual Voltaire Paris, ink stamp to wooden stretcher and canvas, and Fine ink stamp to verso of canvas, ornate gilt moulded frame (67.5 x 78 cm)*
(1) £200 - £300



Lot 173

173* **Italian School.** Italian street scene with figures, probably Sicily, circa 1910, *oil on panel of chickens and figures in a back street under a blue sky, signed lower left, with another similar study to verso of a large Italian house in a village, 22.5 x 13 cm (8 7/8 x 5 1/8 ins) mount aperture, double-glazed painted wood frame (27 x 17 cm)*

Similar to the work of Otto Friedrich Geleng (1843-1939).
(1) £400 - £600

174* **English School.** Gertrude Elliott as Peggy, circa 1902, *pencil on cream paper, three-quarter length portrait showing Gertrude Elliott in the costume of a maid, lightly toned, faint mount stain, some adhesive remains and a couple of closed tears to blank margins, laid on board, sheet size 40.8 x 27.8 cm (16 x 11 ins), window mounted, framed and glazed (59 x 47 cm)*

Provenance: Gertrude Forbes-Robertson nee Elliott (1874-1950); Maxine Blossom Miles nee Forbes-Robertson; thence by descent.

This portrait was apparently taken from a photograph of Gertrude Elliott (later Lady Forbes-Robertson), the American stage actress and wife of Johnston Forbes-Robertson. The image depicts her in the costume of the housemaid Peggy, the role she played in the opening run of the play *Mice and Men* in 1902, in which she starred alongside her husband, who also produced the play.
(1) £150 - £200

175* **Teschner (Richard, 1879–1948).** Radetzky Platz, Prague, 1902, *pencil and watercolour on grey paper, of a birds-eye view of Radetzky Place in Prague filled with pedestrians, carriages, trams, a marching military band, with the statue of Johann Graf Radetzky von Radetz to the right, signed, dated, and annotated lower left in pencil by the artist 'Da Radetzky Platz aus der Vogelperspective Experiment ganz naher Augendistanz Prag im Jahr 1902 Richard Teschner', painted black border arched at top edge, 59.5 x 54 cm (23 3/8 x 54.5 x 21 3/8 ins), framed (65 x 59.5 cm), Abbot & Holder gallery label on backboard*
(1) £1,000 - £1,500

Lot 176

Lot 177

176* **Cameron (David Young, 1865-1945).** Appin, circa 1906, *watercolour and black ink on paper, signed in pencil to lower right, 205 x 385 mm (8 x 15 1/8 ins) mount aperture, framed and glazed, with Garton & Co. printed and handwritten label to verso*

Provenance: Arthur Kenelm Astbury (1914-2008), British journalist and author of *The Black Fens* (1970), *Estuary: Land and Water in the Lower Thames Basin* (1980); Collection of Robin Garton (1945-2015).

(1) £200 - £400

177AR* **Henderson (Keith, 1883-1982).** Guardian Lion, 1906, *watercolour on cream paper, signed and dated in pencil to upper right, 15 x 13.8 cm (6 x 5 1/2 ins) mount aperture, framed and glazed (38.5 x 37 cm), printed A.W. Johnson Gilder and Picture Frame Master label and hand-written note 'To Roger Hicks from Keith Henderson June 22nd 1924' to verso*

(1) £100 - £150

178* **Harvey (Herbert Johnson, 1884-1928).** Portrait of R. E. Edgecombe, 1908, *oil on canvas, laid onto thin wood panel, showing head and shoulders portrait of a blonde well-dressed gentleman looking to his left, signed, dated and titled in red to upper margin, some craquelure, 55 x 42 cm (21 5/8 x 16 1/2 ins), framed (64.5 x 51.5 cm), handwritten note in pencil 'Portrait of Reg Edgecombe painted by his pal Bert Harvey 1908, exhibited B'ham ART circle 43rd Exhibition (No.80) 1911', and printed City Museum & Art Gallery, Chamberlain Square, Birmingham 3, Department of Art label with handwritten Mastery of Art (Birmingham School of Art 1884-1920), 15.11.86 - 25.1.87, H.J. Harvey, portrait of Reginald Edgecombe in black ink, to verso*

Exhibited: City Museum & Art Gallery, Birmingham, 15 November 1986 to 25 January 1987. Note to verso states also exhibited at: Birmingham Art Circle, 43rd exhibition, No. 80, 1911.

Herbert Johnson Harvey (1884-1928) was son of John Rabone Harvey RBSA and trained at Birmingham School of Art and the Royal College of Art. He exhibited many paintings with the Royal Birmingham Society of Artists, the Royal Academy and Paris Salon. He taught Winston Churchill briefly during WWI and painted a portrait of his wife Clementine.

Reginald Edgecombe (1885-1966), was born in Birmingham and was a highly decorated gymnast. He trained and competed with the Birmingham Dolobran Club and was a member of the British Olympic Team for the 1920 Summer Olympics, held in Antwerp, Belgium. He finished fifth in Artistic Gymnastics and later became a gymnastics judge.

(1) £300 - £500

179* **British School.** Head of a young man, circa 1910, *oil on canvas board, head and shoulders portrait of a young man with brown eyes and dark auburn hair, his head tilted back slightly and his shoulders bare, 35.2 x 25.2 cm (13 7/8 x 9 7/8 ins), framed (44.5 x 34 cm)*

(1) £200 - £300

180* **English School.** The Thames at Richmond Terrace, circa 1910, *oil on canvas board, very small surface loss to foliage near centre, 33 x 50.5 cm (13 x 20 ins), framed*

(1) £200 - £300

Lot 182

Lot 181

181* **Wainwright (William, 1855-1931).** The Two Musicians, *oil on canvas lined with paper of a genre scene of two seated male musicians, one with a violin, 27 x 19 cm (10.6 x 7.4 ins), framed and glazed, artist's name printed to lower edge of frame (48 x 42 cm), together with*

Munns (John Bernard, 1869-1942). Self Portrait, 1936, *oil on canvas, showing a graceful older gentlemen with grey hair, wearing a brown suit, signed and dated to lower left, 50.5 x 40.5 cm (19 13/4 x 16 ins), in wooden gilt frame (57.5 x 47 cm)*

2) John Bernard Munns, who went by the name Bernard Munns, was a distinguished portrait painter who belonged to a dynasty of Birmingham artists. John Bernard studied at the Birmingham School of Art and exhibited for many years with the Royal Birmingham Society of Artists, becoming an Associate in 1917 and a Member in 1923.

(2) £150 - £200

182* **Steer (Philip Wilson, 1860-1942).** Barges, Harwich, 1929, *watercolour on paper, signed in ink and dated 1929 lower left, sheet size 23.5 x 30 cm (9 1/4 x 11 7/8 ins), gilt frame, glazed, with original printed framer's label to verso of Chas. A. Jackson, Fine Art Dealer, Carver & Gilder, Picture Frame Manufacturer, 7 Police Street, Manchester (inscribed in pencil 'No. 3 Barges, Harwich), old black auction stencil 744WX, and recent Garton & Co. printed label*

Provenance: Collection of Robin Garton (1945-2015).

(1) £400 - £600

Lot 184

183* **English School.** Portrait of Johnston Forbes-Robertson, 1916, *pencil on cream paper, head and shoulders portrait of a man, half-profile to left, with a high white collar, initialled and dated centre right 'W.M.E. 1916', titled lower left 'Sir Johnstone Forbes-Robertson', foxed, mount aperture 44.8 x 37.8 cm (17 5/8 x 14 7/8 ins), framed and glazed (60.5 x 53 cm), verso with label of The Frame Shop, Durrington, Worthing, West Sussex*

Provenance: Johnston Forbes-Robertson (1853-1937); Maxine Blossom Miles nee Forbes-Robertson (his daughter); thence by descent.
(1) £150 - £200

184* **McBey (James, 1883-1959).** Fields of Armageddon, *oil on canvas, showing a mounted soldier riding through fields, two farm workers looking on, 22 x 36 cm (8 5/8 x 14 1/8 ins), framed (31 x 46 cm), title and artist's name to verso*

Scottish artist James McBey (1883–1959) was initially unable to enlist owing to his poor eyesight, but in 1916 he was commissioned as a second lieutenant working for the Army Printing and Stationery Service, based in Rouen. This service was responsible for printing and distributing forms, books and photographs. After showing some views of the Somme in London, he was appointed an official war artist, accompanying the Egyptian Expeditionary Force as they advanced through Palestine, from Gaza to Damascus, during the years 1917 and 1918. - Ashmolean Museum, Feb 2026.
(1) £700 - £1,000

Lot 183

Lot 185

Lot 186

185* **Beiken (Kaneko, 1883-1946).** View of Mount Fuji, *brush and black ink and wash on silk, titled to upper left, with artist's red seals, 58 x 42 cm (23 x 16 1/2 ins) mount aperture, framed and glazed, with typewritten biographical note on the artist to verso by Shimbisha, Tokyo*

Kaneko Bieken was born in Saitama Prefecture and studied painting under Komuro Suiun and Yamaoka Beika, the most important artist of the Nanso School of the Meiji era.

(1) £100 - £200

186* **Fletcher (William Teulon Blandford, 1858-1936).** Quai des Menetriers [The Minstrels' Quay], Bruges, 1920, *oil on board, an arched bridge (Pont de la Clef) over a river running through the city, with two cloaked women walking along the quey, the church of Saint Jacques visible behind, signed and dated lower left, 30.7 x 23.5 cm (12 x 9 1/4 ins), titled by artist on verso in ink manuscript, verso also with ink manuscript label: Given to Colin Tuffrey by Christina & Rosamund Fletcher October 1977, gilt frame (slight damage), 38.5 x 31.5 cm*

Provenance: Christina & Rosamund Fletcher (daughters of the artist); by whom gifted to Colin Tuffrey (deceased).

(1) £200 - £300

187AR* **Shepard (Ernest Howard, 1879-1976).** Gypsies, circa 1920-25, *pencil on paper, signed with initials lower right, 200 x 215 mm, mount aperture, framed and glazed, with early Pastel Society label to verso giving the name of the work and the artist's name and address Shamley Green, Gilford, added in brown ink*

(1) £150 - £200

Lot 188

188AR* **Raverat (Gwen, 1885-1957).** Study for `Charity', circa 1925, *pen and ink on paper, squared off in pencil, the preparatory design for the woodcut of the same title `Charity' or `La Charité' (Selborne & Newman 129), signed `GR' and titled `Charity' by the artist to lower left and right margin respectively, ownership stamp for `Darnall's Hall, Weston Stevenage Herts' to verso, sheet size 115 x 175 mm (4 1/2 x 6 7/8 ins), framed and glazed, with Broughton House Gallery label to verso*

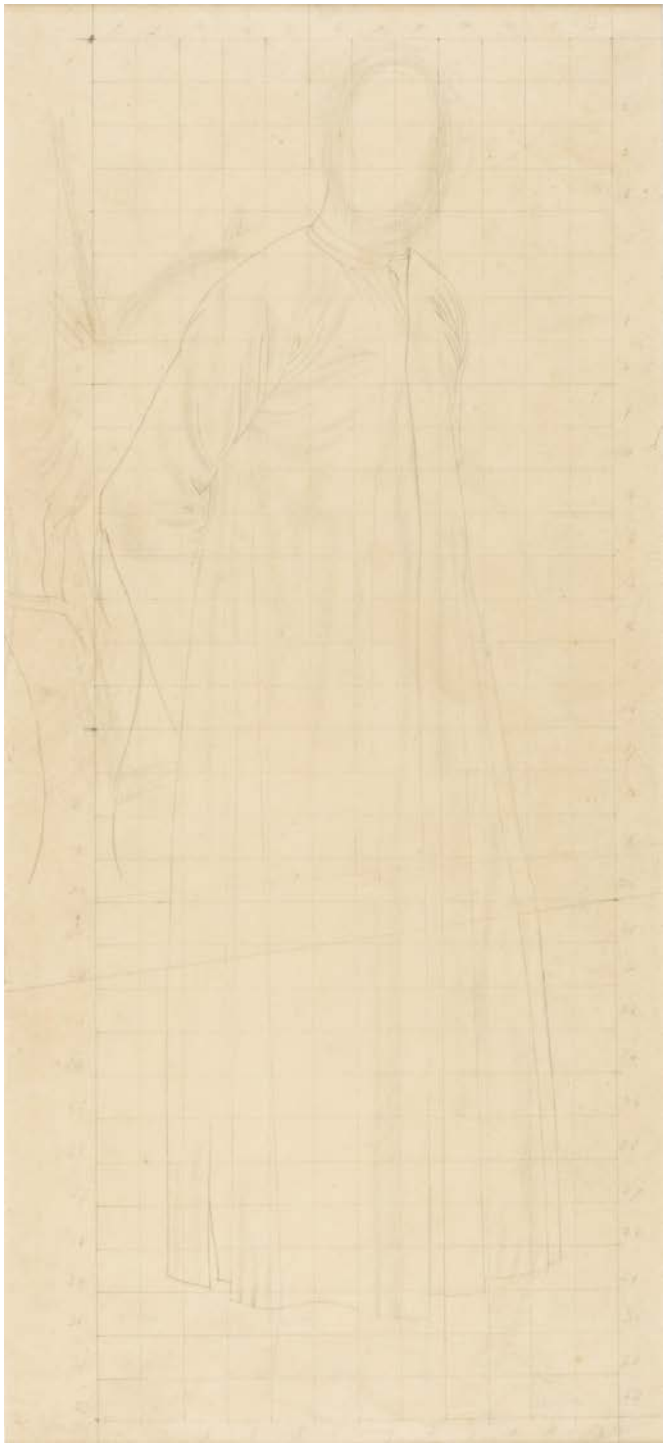
Broughton House Gallery in Cambridge is home to an archive of Gwen Raverat's work. It was renamed The Gwen Raverat Gallery in 2008.
(1) £150 - £200

189* **Knights (Winifred Margaret, 1899-1947).** Figure Study, from Scenes from the Life of St Martin of Tours, circa 1929, *pencil on tracing paper, with grid for scale, sheet size 51 x 22.5 cm (20 x 8 7/8 ins), in card mount (56 x 30 cm)*

St Martin's Altarpiece was completed in 1933 for Canterbury Cathedral. It was Knight's last major work.
(1) £300 - £500

190* **Bourgogne (Gustave, 1888–1968).** 1018 Beethoven, Sonate en G mineur piano et violin celle, mid-20th century, *watercolour on thick buff coloured paper, from the series La Peinture Musicale, titles and notes in blue ink to buff paper (visible through artwork), artist's studio stamp to upper and lower margins, list of other works by the same artist to the upper and lower half of the sheet, two further artworks (one on card laid onto buff paper) to recto, with artist's studio stamps, image size 10.2 x 23.8 cm (4 x 9 3/8 ins), sheet size 31 x 24 cm (12 1/4 x 9 1/2 ins), mounted, together with two further works from the same series, Bach Concerto no 1, and 1017 Vivaldi's Gloria, both with artist's stamps to verso, largest sheet size 13.8 x 23.9 cm, all mounted (48 x 31.5 cm)*

One of the leading figures of the early 20th century who sought to create a synthesis between the visual arts and music. In 1932 Bourgogne co-founded the Association des Artistes Musicalistes. These `musicalists' tried to recreate in paint the emotion that was evoked by a piece of music; to find an equivalent for sound in colour and pictorial form. This form of synesthesia inspired the series *La Peinture Musicale*.
(3) £100 - £150



Lot 189

191* **Ednie (Lily Rebecca, 1876-1946).** On the Nile, Cairo, 1934, *watercolour, showing feluccas on the edge of the nile, signed and dated lower left, 35.5 x 46.5 cm (14 x 18 1/4 ins) mount aperture, framed and glazed (50.5 x 62 cm), together with another by the same artist,* Feluccas, 1934, *pastel with chalk, signed and dated lower left, 39 x 55 cm (15 1/4 x 21 3/4 ins), framed and glazed (42 x 58 cm), title and artist's name to verso*

Lily Ednie was married to John Ednie. John was the Director of the Cairo School of Applied Art from 1926 to his death in 1934.
(2) £150 - £200

192AR* **Inlander (Henry, 1925-1983).** Hillside, 1937, *pen, black ink, grey ink and grey wash on pale cream wove paper, signed lower right, 29 by 55 cm (11 by 21 3/4 ins), framed and glazed with handwritten label to verso: H. Inlander, Hillside, signed bottom right, 22 1/8 by 12 ins. Reverse signed to Jack Beddington with Best Wishes for Christmas & New year Dec 1937, Given to David Marsh? by Lillian Browse on her retirement from B. & D., additional small typed written label above: The Leicester Galleries, London, "Hillside" by Henry Inlander, with old black auction stencil 222RP, sheet size, 56 by 30.5cm (22 1/8 by 12 ins)*

Provenance: Jack Beddington (1893-1959), Head of Shell Advertising; Lilian Browse (1906-2005); David Marsh; Nicholas and Frances McDowall, thence by descent.

Henry Inlander's first exhibition in London was at the Leicester Galleries in 1956.
(1) £400 - £600

193* **Forbes-Robertson (Philippe, 1898-1968).** Edwardian Parlour, 1940, *pen, black ink and watercolour on cream paper, depicting an Edwardian parlour, a lady serving tea at the central table, another elderly lady sitting waiting, with a small dog at her feet, signed and dated lower left, thin brown mark to back wall, mount aperture 25.1 x 36.5 cm (9 9/8 x 14 3/8 ins), framed and glazed (38.5 x 50 cm), verso with label of J.P. Ballard, Reading Fine Art Gallery*

Provenance: Maxine Blossom Miles nee Forbes-Robertson; thence by descent.
(1) £150 - £200

194AR* **Spencer (Gilbert, 1892-1979).** Out of the Window, *red chalk on cream wove paper, signed in pencil lower right, 26 x 35.5 cm (10 1/4 x 14 1/4 ins) mount aperture, later wood frame, glazed, original backing board to verso, with original gallery label of Ernest Brown & Phillips Ltd., The Leicester Galleries, and exhibiton label for an exhibition for the works by Gilbert Spencer held at The Leicester Galleries in May 1946, frame size 44.5 x 53 cm*

Provenance: The Leicester Galleries, Leicester Square, London; from whom purchased by Lady Celia Milnes-Coates (1884-1985); Estate of Nicholas and Frances McDowall.

Exhibited: *Recent Paintings by Gilbert Spencer*, Ernest Brown & Phillips, The Leicester Galleries, May 1946.
(1) £200 - £300

195* **Southall (Joseph Edward, 1861-1944).** Cymon and Iphigenia, 1942, *tempera on board, depicting Cymon standing on the right, having chanced upon Iphigenia reclining in repose on the left, with a lute at her side, a woman kneeling on the seat beside her and reaching behind, and another female figure to her right, with closed eyes and head supported by her hand, her elbow resting on a stone plinth, with a greyhound standing nearby, a triumphal arch behind, and the glimpse of a town over the hills to the right, the foreground with a basket of fruit and various flora, monogrammed and dated in gilt paint 'JES 1942' within a line border to lower right corner, edges with narrow black painted border (mostly trimmed off to lower edge), border to top right edge left unpainted and inscribed by the artist in pencil 'FORMALIN ALL OVER', verso further inscribed by the artist in pencil 'CYMON AND IPHIGENIA EGG painting begun 18.V.1942 Finished 26 IX 1942', sheet size 33 x 46.3 cm (13 x 18 1/4 ins), original glazed gilt moulded frame (66 x 52 cm), framer's label on backboard 'Frost & Reed, Bristol'*

Provenance: Sotheby's, London, 'Modern British and Irish Paintings, Drawings and Sculpture', 1st March 1989, lot 47.

Birmingham School artist and lifelong Quaker Joseph Southall was a leading figure in the nineteenth and early twentieth-century revival of painting in tempera, and an important link between the later Pre-Raphaelites and the turn of the century Slade Symbolists. He studied part-time at the Birmingham School of Art (whilst articled to an architectural practice), where the Principal, Edward Taylor, was a pioneer of Arts and Crafts education and friend of William Morris and Edward Burne-Jones, both of whom were to encourage Southall, along with John Ruskin. Southall subsequently undertook several tours in Europe which had a profound effect on his work. He returned with a deep admiration for the painters of the Italian Renaissance who worked largely in egg-based tempera. Southall favoured the luminous jewel-like quality of tempera so sought after by the Pre-Raphaelites (who themselves never mastered the technique). Moreover it enabled the artist to make his own materials (he believed that the physical act of creation was as important as the act of design). Although at first Southall's experiments with the medium were a failure, he was eventually successful. So dedicated was he to the cause that he even kept his own chickens to ensure a liberal supply of egg yolks.

Southall was a leading figure of the Birmingham Group of Artist-Craftsmen, and in 1901 was one of the founding members of the Society of Painters in Tempera. Like the Pre-Raphaelites and other Birmingham Group members Southall practised a variety of crafts besides painting pictures, including furniture decoration, lacework, mural painting, book illustration and engraving. Many of his paintings have frames featuring decorative work by his wife or other Birmingham Group figures, such decoration being considered integral to the work of art. Southall was elected an Associate of the Royal Birmingham Society of Artists in 1898 and Member in 1902. In 1939 he was elected President of the Royal Birmingham Society of Artists, remaining in this post until his death.

(1) £5,000 - £8,000

Lot 197

Lot 196

196AR* **Ayrton (Michael, 1921-1976).** "My coat can walk", 1945, *pencil on off-white wove paper, artist's signed presentation inscription to lower left corner, 'Fro John Arlott. "My coat can walk." Michael Ayrton, 17/12/45', a little dampstaining to blank lower and left margins, 31 x 24 cm (12 1/4 x 9 1/2 ins), framed and glazed*

Provenance: From the estate of John Arlott, OBE (1914-1991), English journalist, author and cricket commentator.

After being invited to make a public radio address to George VI on VE Day, 1945, John Arlott attracted the attention of the BBC, and of the poet John Betjeman, who became a mentor for Arlott's poetic ambitions. Arlott subsequently joined the BBC as the Overseas Literary Producer the following year. He was asked by the Head of the BBC Overseas Service, Donald Stevenson, to commentate on the warm-up games of India's tour of England in 1946. Subsequently, he was invited to continue to commentate on further matches, including the Test matches, initiating a 34-year career as a cricket commentator for the BBC.

This surreal drawing made at the end of 1945, shortly before Arlott's cricket commentary career began, features a Gogol-style overcoat, which can equally be read as a cricket umpire coat.

(1) £600 - £800

197AR* **Dunlop (Ronald Ossory, 1894-1973).** The Thames at Henley, with St Mary's Church, circa 1950, *oil on canvas, of the river Thames at Henley, with rowing boat pulled up to the bank beside a jetty in the foreground, and a view of St Mary's Church, in Hart Street, beyond the river, signed in black paint to lower right corner, verso of canvas with Winsor & Newton ink stamp, stretcher with artist's name and title 'Thames at Henley' in pencil, and James Bourlet & Sons printed label, 63.5 x 76 cm (25 x 30 ins), framed (85.5 x 98 cm)*

(1) £1,500 - £2,000

198AR* **Steyn (Stella, 1907–1987).** Reclining Female Nude, *oil on canvas, 21 x 25.5 cm (8 1/4 x 10 ins) mount aperture, black ink stamp 'Stella Steyn Studio Sale Thomson Roddick & Medcalf' to verso, in painted wooden frame with hessian-covered slip, decorated with 12 evenly spaced metal studs (44.5 x 54.5 cm)*

Provenance: Thomson, Roddick and Medcalf, Stella Steyn Studio Sale, 16th May 2005.

Stella Steyn, an Irish-Jewish artist, studied at Dublin Metropolitan School of Art (where she was awarded the Tailteann Silver Medal), the Académie Scandinave, La Grande Chaumière (where she was introduced to James Joyce and started teaching his daughter Lucia art). In 1928 she competed in the art competition at the Summer Olympics. In 1931 she enrolled at the Bauhaus in Germany. She started painting nude figures, and nude self-portraits in the 1950s and exhibited at many galleries including Leicester Galleries, Tate Gallery, and the Royal Academy, etc.

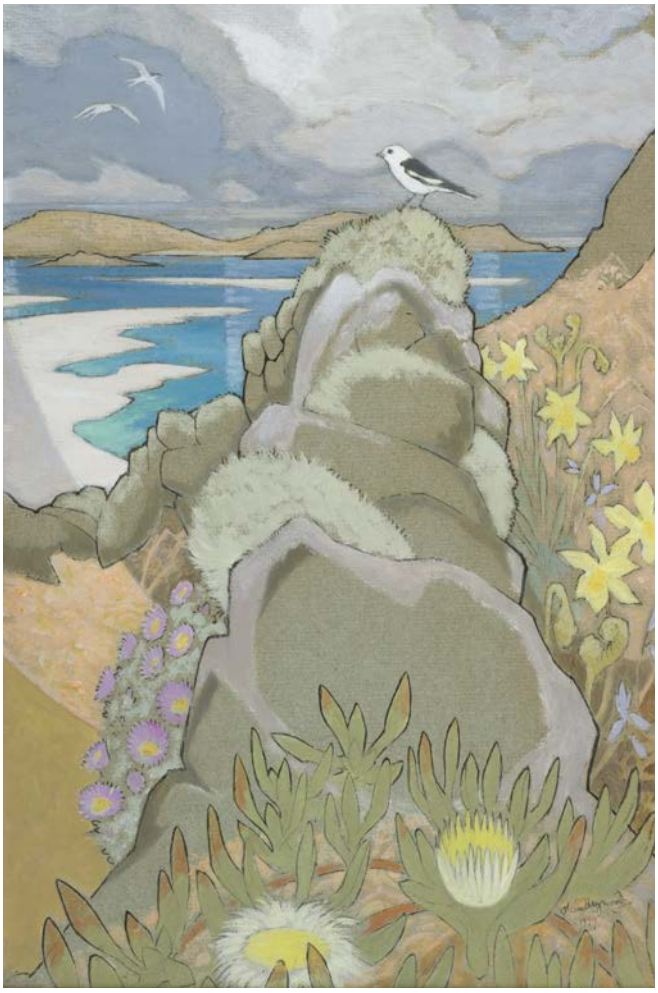
(1) £300 - £500

199AR* **Howard-Jones (Rosemary 'Ray', 1903–1996).** Landscape: My Back Garden, 1953, *watercolour with wax resist, signed and dated lower left, 31 x 47.5 cm (12 x 19 ins) mount aperture, framed and glazed*

Provenance: Frances and Nicolas McDowall.

From 1949 to 1958, Ray Howard-Jones and her partner Raymond Moore were resident caretakers of Skomer Island, off the coast of Pembrokeshire.

(1) £200 - £300



200* **Heywood (Oliver 1920–1992).** Across the Bay, 1979, *watercolour on textured paper, signed and dated lower right, 31.5 x 21 cm (12 3/8 x 8 1/4 ins), framed and glazed (53 x 39.5 cm), together with two further watercolours by the same artist, comprising:* Cormorants and Seagulls on a Rocky Coast, 1954, *watercolour on textured paper, signed and dated lower right, 29.5 x 64 cm (11 5/8 x 25 1/8 ins), framed and glazed (49 x 83 cm), and Prospect from a Wood, circa 1950s, watercolour on paper, signed and indistinctly dated, 33 x 61 cm (13 x 24 ins), framed (56 x 83 cm), artist's handwritten label to verso*

(3) £300 - £400

201AR* **Bratby (John, 1928–1992).** Autumn, 1955, *oil on board, signed, titled and dated lower right, 122 x 92 cm (48 x 36 ins), framed (129 x 97 cm), KL564 to verso*

Provenance: Holloway's, *Julian Hartnoll - artmonger*, 21 February 2012, lot 303.

Exhibited: *John Bratby*, Beaux Arts Gallery, September - October 1955, and *Contemporary Paintings, Sculpture and Crafts*, Leeds City Art Gallery, November - December 1955.

(1) £1,000 - £1,500

202AR* **Lancaster (Osbert, 1908–1986).** Zuleika Dobson costume design, [1957], *watercolour, ink and body colour with traces of pencil on wove paper, being a full-length costume design for Zuleika Dobson on a grey wash ground, signed in black ink lower right, 26 x 16.5 cm (10 1/4 x 6 1/2 ins), framed and glazed, Wright Hepburn Gallery (London) label to verso*

Provenance: From the estate of John Arlott, OBE (1914–1991), English journalist, author and cricket commentator.

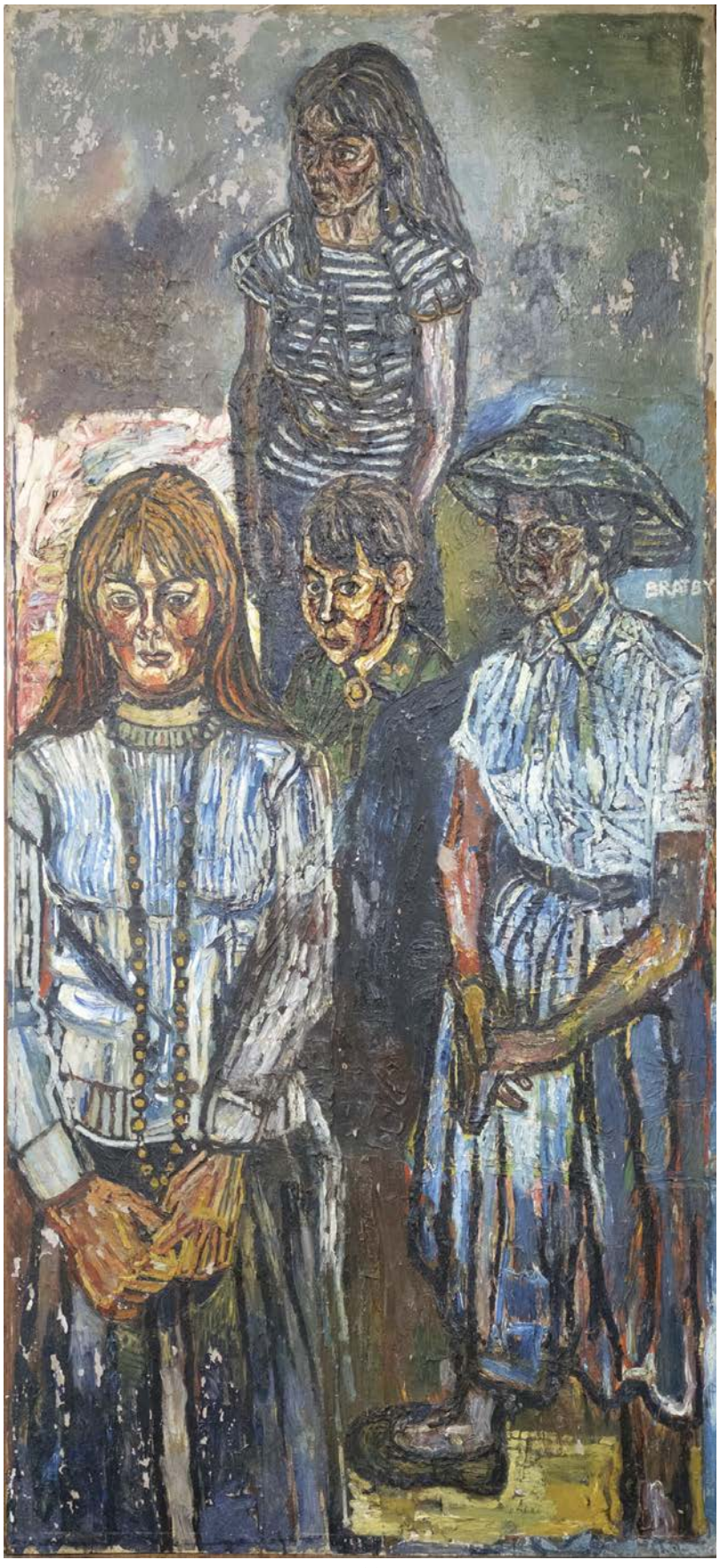
Zuleika is a musical with music by Peter Tranchell and book and lyrics by James Ferman, based on the 1911 novel, *Zuleika Dobson*, by Max Beerbohm. The show was first staged at an undergraduate club at Cambridge in 1954, two years before Beerbohm's death. The impresario Donald Albery acquired the rights to stage it in the West End, and engaged Osbert Lancaster as designer and Alfred Rodrigues as director. The production opened at the Saville Theatre on 11 April 1957.

In *The Observer*, Kenneth Tynan called the show 'the best British musical since *The Boy Friend*. The show ran for 124 performances, closing on 27 July 1957.

(1) £500 - £800

203AR* **Bratby (John Randall, 1928–1992).** Middle-Class Misses on Two Levels, 1958, *large-scale oil on board, the paint thickly applied, depicting 3 young women and a young boy, signed to centre of right-hand margin, some flaking and surface losses to the upper portion of the composition, and to the lower left corner, 265 x 122 cm (104 x 48 ins), mounted on a stretcher (266 x 123.5 cm), verso with John Moores Liverpool Exhibition label, signed by the artist*
(1) £2,000 - £3,000

204* **Millard (Patrick Ferguson, 1902–1972).** Female Nude, striking a dramatic pose, *ink, charcoal and pastel on cream wove paper, signed lower right, 42 x 19.5 cm (16 1/2 x 7 3/4 ins) mount aperture, framed and glazed (70 x 61.5 cm)*
(1) £200 - £300



Lot 203

205AR* **Fishwick (Clifford, 1923-1997).** Nude, 1962, *gouache and watercolour on paper, signed and dated lower right in pencil, mount aperture 32 x 26.5 cm (12 1/2 x 10 1/2 ins), framed and glazed (51 x 44.5 cm), together with* Abstract Composition, 1962, *watercolour and gouache on paper, signed and dated lower left, mount aperture 18 x 26.5 cm (7 x 10 1/2 ins), framed and glazed (40.5 x 48.5 cm), plus* Landscape with Rocky Forms, 1964, *watercolour and gouache on buff paper, signed and dated lower right, mount aperture 24.5 x 30 cm (9 3/4 x 12 ins), framed and glazed (45.5 x 55 cm)*
(3) £300 - £400

206* **Louison (Dermot, 1932-2022).** Spiritual Meeting, Parish of St. Annes, Port of Spain, Trinidad, 1964, *watercolour on textured paper, signed and dated to lower right, 31 x 37 cm (12 1/8 x 14 1/2 ins) mount aperture, framed and glazed (46.5 x 53 cm)*
(1) £150 - £200

207* **Renton (Michael, 1934-2001).** Waterfall & Angel, circa 1964, *two watercolours with traces of pencil and ink, Angel with traces of bodycolour, Waterfall monogrammed and dated to lower left, 25.3 x 35.4 cm, both mounted, framed and glazed (44.5 x 54 cm), together with* **Leech (John, 1817-1864)**. Trifles may be Shot Here, *watercolour with pencil, initialled to lower left, 14.5 x 13 cm, framed and glazed (31.5 x 27.5 cm), plus nine other original artworks by various artist's including: J. Martin Pitts, logos for The Kouros Press, 1980; Adrian Hill, Figure into Landscape, 1970; James Farmer, Man with nude and meal; George Gault, Harvest Moon, 1975; David Carr, Study for Man and Machine series, etc, and 9 prints including: Peter Reddick, Birthday Greetings card presented to Walter De La Mare, 1956; Graham Sutherland, Aloys Senefelder, 1996; George Cuitt, The Spirits Blasted Tree, 1817; etc, various sizes, all framed and glazed, largest (52 x 44 cm)*
(21) £100 - £150

208* **Bech (Pedro, 20th century).** Italian Village Landscape, 1968, *oil on canvas, signed and dated lower right, 46.5 x 55.5 cm (18 1/4 x 21 7/8 ins), framed (59.5 x 69 cm)*
(1) £200 - £300

209AR* **Fishwick (Clifford, 1923-1997).** Earth Movement: Cliff, 1968, *mixed media, signed and dated in ink lower right, gallery label to frame verso, a few small areas of flaking paint, frame aperture 53.5 x 72 cm (21 x 28 1/4 ins), framed and glazed (70 x 89 cm)*
(1) £300 - £400

210* **Golden (Norah, 1929-1997).** Prize Bull, *oil on millboard, initialled to lower left, board size 40.7 x 51 cm (16 x 20 cm), recess mounted (53.5 x 63.5 cm), number '20', title, artist's name, address and medium in black ink to verso*
(1) £100 - £150

211* **Hopkinson (John, 1941-2021).** Street Market scene outside The Oak, *oil and collage on chipboard, unsigned, to verso* Meeting in the Park, *oil, small chip to lower left corner, faces unfinished, 91 x 91 cm (35 3/4 x 35 3/4 ins), framed (98 x 96.5 cm)*
(1) £150 - £200

212AR* **Middleditch (Edward, 1923-1987).** Black Rose, *oil on canvas, 106.5 x 133.5 cm (41 7/8 x 52 1/2 ins), framed (114 x 113 cm)*
(1) £600 - £800

Lot 211

Lot 212

213* **Whaite (Gillian, 1934-2012).** A small collection of 107 works, *including original watercolours, drawings, aquatints, etchings, etc., showing various subjects including: still life, flowers, plants, animals, and some figures, various sizes, largest 56.5 x 76 cm, all loosely contained in a folder*

Gillian Whaite, daughter of artist Henry Clarence Whaite (1895-1978), studied at the Slade School of Fine Art and the Royal Academy Schools. After her studies she became a lecturer at St. Gabriel's College of Education in 1959. She regularly exhibited her own work throughout her career at various places including the Camden Arts Centre and Royal Free Hospital. She also exhibited with her father at South London Art Gallery in 1979.
(a folder) £200 - £300

Lot 214

214AR* **Adams (Norman, 1927-2005).** Heavy Clouds over the Sea - Rain - Sound of Scarp, 1972, *watercolour on paper, titled, initialled and dated by the artist to lower margin, 26 x 28.5 cm (10 1/4 x 11 1/4 ins), framed and glazed (43 x 44.5 cm)*

This work has been re-attributed to Norman Adams RA (1927-2005), former professor of painting at the Royal Academy. This new information was kindly supplied ot us by David Durham, curator at Porthminster Gallery, Cornwall, to whom we extend our thanks.
(1) £150 - £200

215* **Lancaster (Mark, 1938-2021).** Houston/Sony, 1973, *aquatec and pencil on card, titled, signed and dated '73 in pencil to lower margin, 23 x 31.5 cm (9 x 12 1/2 in), mounted and framed in perspex box, (28.5 x 36 cm), printed Walker Art Gallery, Liverpool exhibition label with typed details including owner Lord Croft, typed label to verso with artist, title, size, medium and date and Rowan Gallery stamp to verso*

Provenance: Rowan Gallery; Lord Croft.

Exhibited: Walker Art Gallery, Liverpool, Mark Lancester Exhibition, no. 43, 1974.
(1) £200 - £300

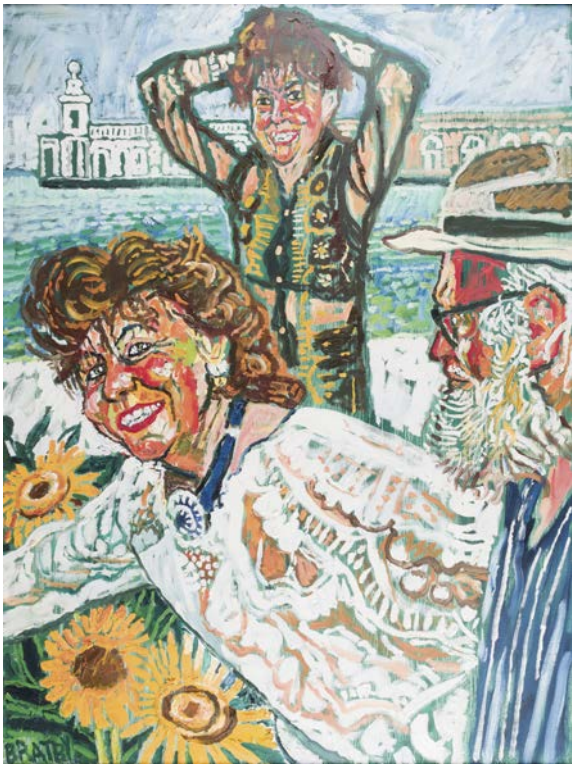
216* **Mooney (C.M., 20th century).** Coastal Landscapes, circa 1978, *two black ink with traces of pencil, signed Mooney, 12.8 x 20.3 cm (5 x 8 ins), in matching frames, glazed (25 x 32 cm)*
(2) £100 - £150

217AR* **Ward (Eric, 1945-).** Showing a nude model in the Life Room at the School of Painting St Ives, *oil on light burgundy coloured paper, showing a nude woman reclining on a bed in front of a gas fire, a figure sitting in the corner sketching (possibly the artist himself), signed to lower right, 38.5 x 53.5 cm (15 x 21 ins), framed and glazed (53.5 x 69 cm), printed Innocent Fine Art label to verso*
(1) £200 - £300

218AR* **Tanner (Robin, 1904-1988).** Peony and Snowdrops, 1981, *silverpoint botanical drawing on paper, signed with initials and dated lower left: R. T. for R. G. June 1981, sheet size 178 x 102 mm (7 x 4 ins), framed and glazed*

Provenance: Collection of Robin Garton (1945-2015). Gifted by the artist.
(1) £200 - £400

219AR* **Bratby (John, 1928-1992).** Patti and Me, twice, in Venice, *thickly-applied oil on canvas, signed lower left and upper right, canvas size 122 x 91.5 cm (48 x 36 ins), framed*
(1) £600 - £900



220AR* **Bratby (John, 1928-1992).** Patti, twice, and Me in Venice, *thickly-applied oil on canvas, signed lower left, canvas size 122 x 91.5 cm (48 x 36 ins), framed*
(1) £600 - £900

221AR* **Joyce (Peter, 1964-).** Seacombe's Depth, 1993, *acrylic on paper, initialled and dated lower right, additionally signed, titled and dated in pen to frame verso, Anthony Hepworth Fine Art label to frame verso, sheet size 51 x 38 cm (20 x 15 ins), framed and glazed (72.5 x 59 cm)*
(1) £300 - £500

Lot 222

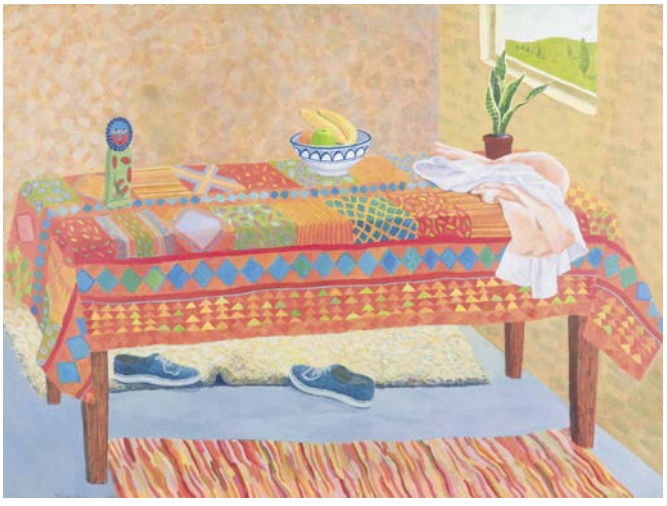
222AR* **Shearer (Charles, 1956-).** Dromore Castle, County Limerick, Ireland, 1995, *gouache on paper, signed, dated and titled lower right 'Dromore Castle, Co. L, architect Edward William Godwin built 1867-70', sheet size 47 x 56 cm (18 1/2 x 22 1/2 ins), framed and glazed*

Provenance: Frances and Nicolas McDowall.

The present work is illustrated on Frances and Nicolas McDowall's Old Style Press website: oldstylepress.com/charles-shearer.
(1) £150 - £200

223* **O'Connor (Grace, 1977-).** Cheer Leader, *watercolour on thick wove paper, underdrawn in pencil, a teenage girl practises cheerleading in a typical American suburban setting, image size 18.5 x 20.5 cm (7 1/4 x 8 ins), sheet size 24 x 32 cm (9 1/2 x 12 1/2 ins), mounted*

Born in the United States, Grace O'Connor moved to the UK at the age of sixteen. She attended the Royal Academy Schools and has a studio in London, but the influence of her childhood is a constant presence in her work. American landscapes and teenagers appear in settings that feel at once familiar and distant. O'Connor was shortlisted for the Jerwood Drawing Prize in 2007 and has had solo exhibitions at the Boundary Gallery, the Paul Stolper Gallery, and the Grosvenor Gallery.
(1) £150 - £200



224* **Price (Trevor, 1966-).** Still Life, *watercolour on thick paper, sheet size 56 x 75.5 cm (22 x 29 3/4 ins), framed and glazed (90 x 106 cm)*
(1) £150 - £200

Lot 225

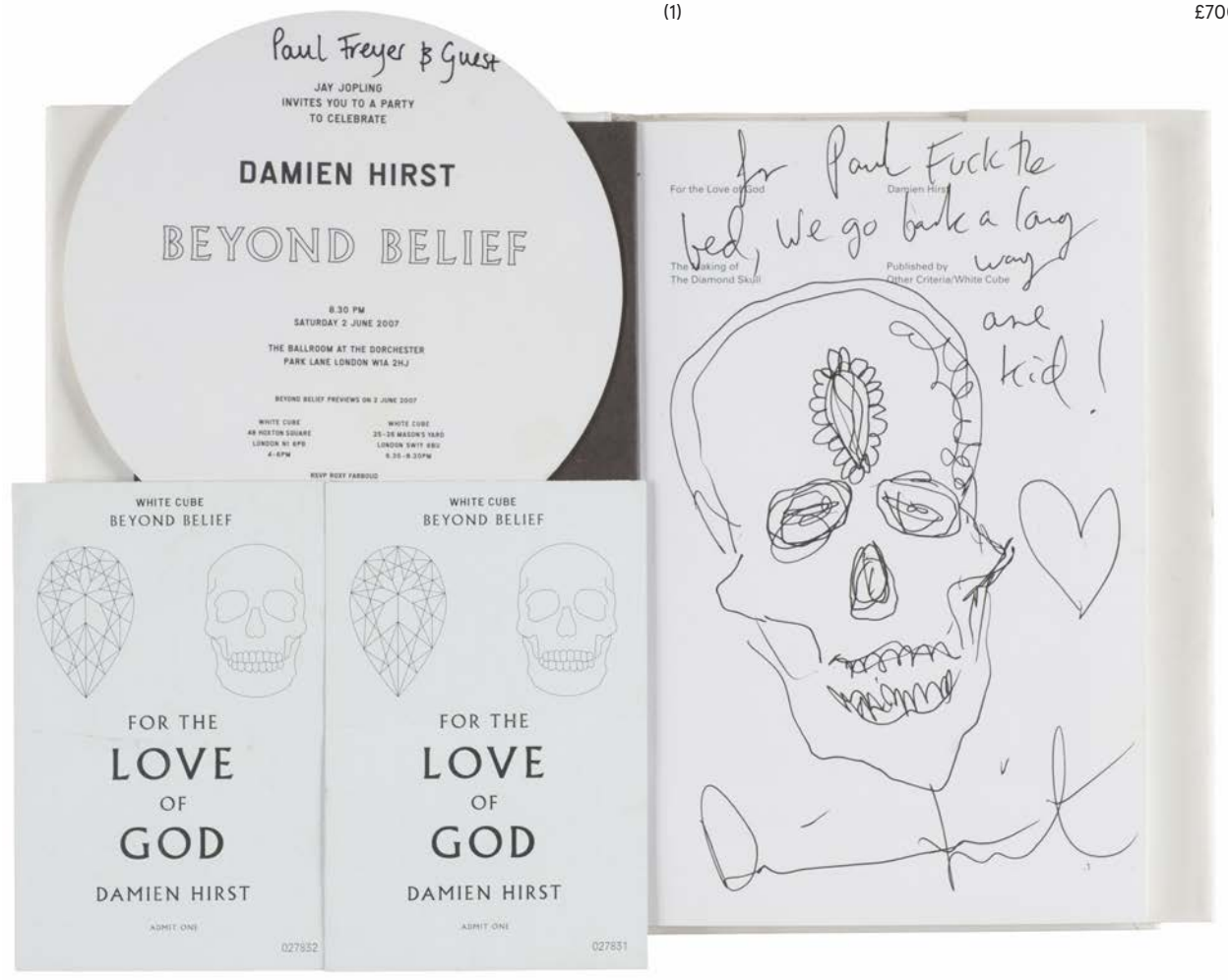
225* **Samuelian (Martin, 1976–).** Self Portrait, *acrylic on canvas, signed lower right, showing the head and shoulders of a man wearing blue spectacles, 100.5 x 85 cm (39 1/5 x 33 1/2 ins), verso of stretcher with ink Russell and Chapple stamp*

Martin Samuelian was born in Buenos Aires, a self-taught artist he moved to the UK in the late 2000s and furthered his studies at Central Saint Martins.
(1) £200 - £300

226AR **Hirst (Damien, 1965–).** For the Love of God. The Making of the Diamond Skull, 1st edition: London: Other Criteria/White Cube, 2007, *illustrated throughout with photographs, diagrams and a fold-out photographic plate, Hirst's full-page signed presentation inscription incorporating a drawing of the skull, in black ink to title page, 'for Paul, Fuck the bed, We go back a long way are kid, Damien Hirst', printed circular event party invitation ticket at the Dorchester, 2 June 2007, (inscribed for Paul Freyer [sic] & guest in an unidentified hand), and two printed exhibition tickets loosely inserted, original black on white pictorial boards in dust jacket, slightly rubbed and dust soiled, 8vo*

Paul Fryer studied art at the Leeds College of Art in the 1980s but left to become and electropop singer. In the early 1990s he was instrumental in the creation of the Kit Kat Club and Vague, two art-based clubs in Leeds. He was also a prolific designer of underground ephemera for the dance scene, and produced numerous records. Fryer has also designed and written books, including *Don't Be So*, a collection of his poetry, published in 2002, with illustrations by Damien Hirst. Fryer's famous sculpture of a dead Christ in an electric chair, *Pieta (The Empire Never Ended)*, 2007, was created with advice from Hirst.

Very likely, 'the bed' in Hirst's inscription refers to Tracey Emin's notorious sculpture, *My Bed*, first created in 1998.
(1) £700 - £1,000



Lot 226

227* **Burne-Jones (Sir Edward Coley, 1833-1863).** Venus on the Margin of the Sea, illustration for The Story of Cupid and Psyche from The Earthly Paradise, circa 1866-68, *wood engraving on laid paper, plate size 10.3 x 7.8 cm (4 x 3 ins), sheet size 47.5 x 32 cm (18 3/4 x 12 1/2 ins), framed and glazed (51.5 x 35 cm)*

This is one of a series of illustrations Burne-Jones produced for The Earthly Paradise. The project was abandoned in 1868 after trial pages did not prove satisfactory. The Cupid and Psyche wood engravings were the most completed part of the project.

(1) £200 - £300

O fortunate, who now at last, among
known streams and sacred fountain-heads have found
A shelter and a shade on your own ground.

Lot 228

228* **Palmer (Samuel, 1805-1888).** An English Version of the Eclogues of Virgil, with Illustrations by the Author, 2nd edition, London: Seeley & Company, 1884, *half-title and title printed in red and black, 14 etched plates, including 5 original etchings by Palmer, some spotting to half-title and endpapers, light marginal damp-staining to preliminary leaves, manuscript genealogical details and inscriptions of Godfrey Carter's family to front flyleaf, top edge gilt, original vellum gilt, slightly rubbed and dust-soiled, folio*

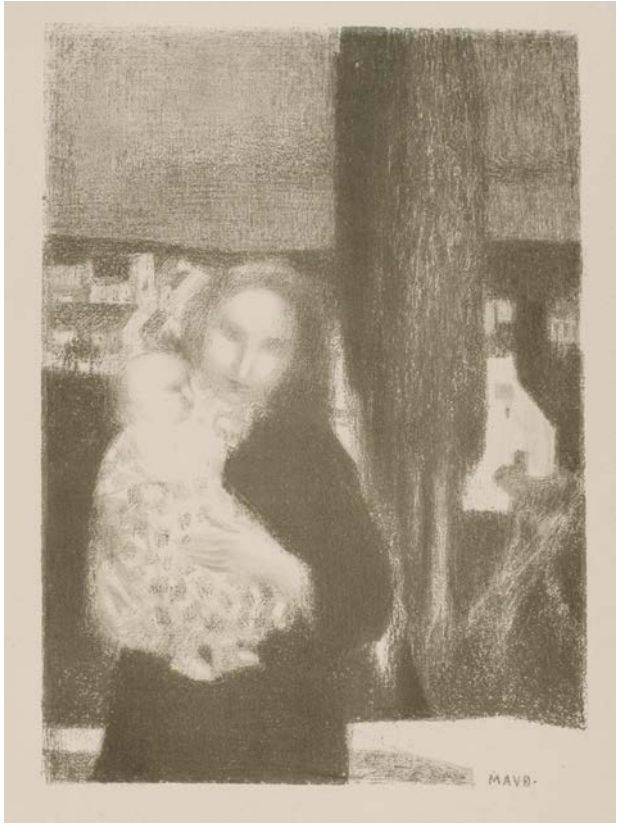
(1) £300 - £500

229* **Mucha (Alphonse, 1860-1939).** Salomé, 1897, *colour lithograph, printed by Champenois, Paris, for L'Estampe Moderne, numéro 2, Juin 1897, publishers' blindstamp to lower right blank corner, one or two very short closed tears or marks to outer margins, upper right corner with minimal loss, with original printed tissue-guard and printed outer wrapper with design by Mucha to upper cover, image size 230 x 230mm, sheet size 407 x 307 mm*

Bridges, Alphonse Mucha: *The Complete Graphic Works* (1980), R10c.

(1) £500 - £800

Lot 230



Lot 231

230 **Urushibara (Yoshijiro, 1889-1953).** Daffodils and Pussy Willow in a Red Vase, *colour woodcut, signed in pencil, and numbered 20 to lower margin, image size 38.5 x 27 cm, sheet size 43 x 30.5 cm, window-mounted*
(1) £200 - £300

231* **Denis (Maurice, 1870-1943).** Maternité au Cypres, 1897, *lithograph on japon vergé, published in Pan, volume 3, number 3, image size 245 x 175 mm, together with* **Hofmann (Ludwig von, 1861-1945).** Sonnige Tage, circa 1898, *colour lithograph, as issued in Pan, volume 3, number 4, image size 175 x 285 mm, with margins, window-mounted, plus other various prints, including Henri de Groux, La Vigne abondonnée, lithograph, signed and titled, & En Route!, lithograph, signed and titled, two original black chalk drawings by Jules Didier (1831-1914), depicting two frontline scenes from the Franco-Prussian War of 1871, both signed, plus several similar French illustrated magazines, including work by Aristide Bruant (Allons Chez Bruand!), 1900, Paul-Eugene Mesples, Danses de Paris (lithographed outer wrapper), Les Hommes du Jour, 1911, an issue of Le Courrier Francais, 25 Janvier 1891, with illustrations by Forian*

Cailler 103 (Denis).
(10) £200 - £300

232* **Helleu (Paul César, 1859-1927).** Miss Taylor, circa 1900, *etching with drypoint printed in bistre and red, signed in pencil lower right, gallery label to frame verso, areas of scattered staining, mount aperture 57 x 35.5 cm (22 1/2 x 14 ins), framed and glazed*
(1) £200 - £300

233* **Walcot (William, 1874-1943).** Anthony in Egypt, 1919, *etching, plate size 54.8 x 45.7 cm (21 1/2 x 18 ins), sheet size 81 x 68 cm (31 7/8 x 26 3/4 ins), signed in pencil to lower right, some spotting, old adhesive to edges of verso, together with another by the same artist,* Carthage under the Romans, *drypoint and aquatint, signed in pencil to lower right, plate size 17.7 x 23.7 cm (7 x 9 1/4 ins), in card mount (37 x 40 cm)*
(2) £200 - £300

Lot 234

234* **Walcot (William, 1874-1943).** Oxford Street and Marble Arch, London, 1930-31, *etching, plate size 13.6 x 21.6 cm (5 3/8 x 8 1/2 ins), signed in pencil to lower right, some mount staining, framed and glazed (29.5 x 36.5 cm, together with another by the same artist,* The National Gallery, London, *etching, signed in pencil to lower right, plate size 16.6 x 30.2 cm (6 1/2 x 11 7/8 ins), framed and glazed (41 x 52.5 cm), together with two reference books about the artist, comprising: Modern Masters of Etching William Walcot, R.E, London: The Studio Limited, 1927, and Architectural Water-Colours & Etchings of W. Walcot, London & New York: H.C.Dickins, 1919*
(4) £200 - £300

235* **Geibel (Margarete, 1876-1955).** Four Winter Landscapes, *a group of four colour woodblocks, three showing scenes from Weimar, comprising: a Winter Landscape, near Weimar, 1915; a snowy landscape with buildings in the background; a snowy countryside landscape with clusters of trees; and a small village by a river, all signed in pencil to lower edge, some overall spotting, 27.9 x 36.2 cm (11 x 14 1/4 ins) mount aperture, all uniformly framed and glazed (39 x 49 cm)*
(4) £200 - £300

236* **Brangwyn (Frank, 1867-1956).** Valentre Bridge, Cahors, *etching, signed in pencil to lower margin, plate size 17.9 x 24 cm (7 x 9 1/2 ins), wide margins, framed and glazed (37 x 41.5 cm)*
(1) £70 - £100

237* **Strang (William, 1859-1921).** Thomas Hardy, O.M., 1920, *etching on cream wove paper, printed with plate tone, signed in pencil 'Wm. Strang' in the margin lower right and additionally signed 'David Strang imp.' lower left, plate size 40.5 x 26 cm (16 x 10 1/4 ins), visible sheet size 42.5 x 28.5 cm, framed and glazed*

Provenance: From the estate of John Arlott, OBE (1914-1991), English journalist, author and cricket commentator.

(1) £200 - £300

238* **Gill (Eric, 1882-1940).** Chalice and Host, 1927, *wood engraving on thick laid paper, designed as an ordination card for the Rev. Desmond Chute, an unsigned artist's proof, with margins, tipped onto backing card with sheet to tape recto, image size 7 x 4.2 cm (2 3/4 x 1 3/4 ins), sheet size 13.1 x 9.4 cm (5 1/4 x 3 3/4 ins), mounted, together with* Book-plate of Evan R. Gill, 1920, *wood engraving on thick laid paper, an unsigned artist's proof, tipped onto backing card with sheet to tape recto, image size 4.1 x 5.8 cm (1 1/2 x 2 1/4 ins), sheet size 5.6 x 7.5 cm (2 1/4 x 3 ins), mounted, plus* Cupid, 1935, *wood engraving on laid paper, a design for a book-plate for Austen St Barbe Harrison and Last Essays, some scattered spotting, image size 6 x 5.5 cm (2 1/2 x 2 1/4 ins), sheet size 12.5 x 9.5 cm (5 x 3 3/4 ins), unframed, and six further prints by the same artist, including two further impressions of Cupid, Tree and Dog, two progress proofs for Lovers, and Spoil Bank Crucifix with additional text related to the Guild of St Jospeh and Dominic, various sizes, all unframed and* Design for an ecclesiastical statue, *pencil on paper, a design for a statue in a niche of the Virgin Mary with the infant Jesus, with an additional smaller study of the infant in her arms, mount aperture 7.2 x 2.8 cm (2 3/4 x 1 1/4 ins), framed and glazed (23.5 x 18.5 cm)*

Physick 490, 171, 887, 733, 294, & 157.

Provenance: Mary Gill (1878-1961), widow of Eric Gill; Private collection, UK, thence by descent.

(10) £200 - £300

239* **Koson (Ohara, 1877-1945).** Cockatoo and Pomegranate, circa 1927, *vertical oban colour woodblock print, signed 'Shoson', with artist's seal, published by Watanabe Shozaburo (Hotei seal 'C', consistent with printing 1927-32), a very good impression in fine condition, with extensive blind-printing, 38.5 x 26.2 cm (15 1/8 x 10 1/4 ins)*

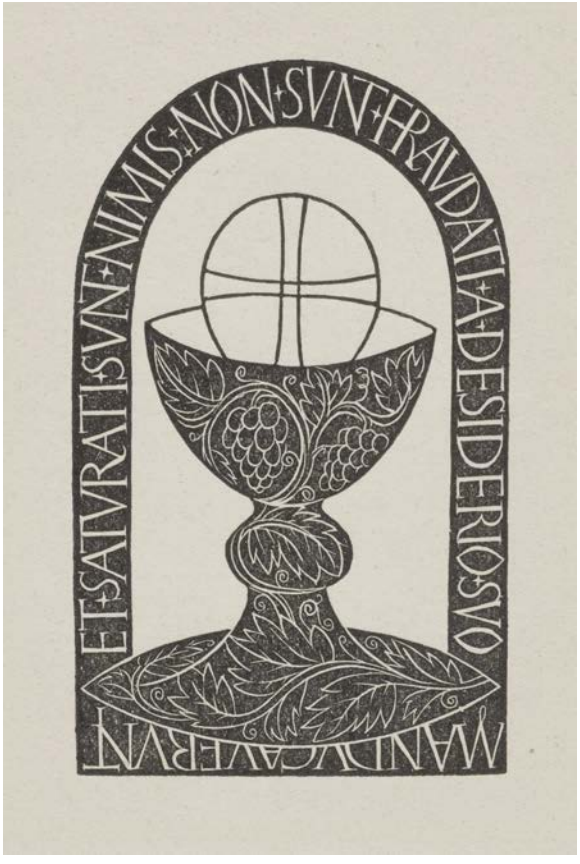
Koson's most famous image, Cockatoo and Pomegranate is strikingly modern in its bold juxtaposition of the heavily embossed white feathers of the bird with a pitch-black background, offset by the green leaves and ruby-red pomegranate. Another impression of this print is in the Toledo Museum of Art, object no. 1939.268.

(1) £300 - £500

240* **Tanner (Robin, 1904-1988).** Martin's Hovel, [1927], *etching on cream handmade wove paper, reissued for The Memorial Portfolio, published by Merivale Editions in association with Garton & Co, 1989, printed in an edition of 110, plate size 16.5 x 21.3cm (6.5 x 8.5ins), framed and glazed (39 x 44 cm)*

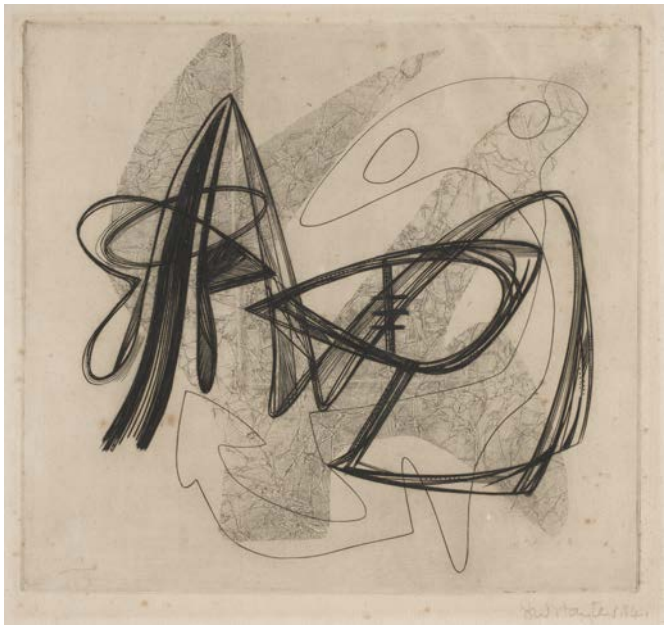
(1) £200 - £300

Lot 237



Lot 238

Lot 241



Lot 242

241* **Colley (William Frederick, 1907–1957).** Workmen, circa 1930, *lithograph on tracing paper, showing two men standing in a factory setting, chatting, 53.3 x 41 cm (21 x 16 1/8 ins), small loss to upper right margin, in cream card mount, stamped in black ink with 'From The Studio of W.F. Colley', (71 x 49 cm)*
(1) £150 - £200

242AR* **Hayter (Stanley William, 1901–1988).** Erotisme Compensé, 1934, *engraving and soft ground etching on cream laid paper, signed and dated '34 in pencil lower right, additionally inscribed by the artist 'Sympathy Bill, 18.3.37' in pencil to upper left, overall light toning and spotting, and very light mount stain, three small areas of adhesive residue to upper blank margin, plate size 19.6 x 21.2 cm (7 3/4 x 8 3/8 ins), sheet size 30.8 x 32 cm (12 1/8 x 12 5/8 ins)*
Black & Moorhead, 82 iii. Rare.
(1) £200 - £300

243* **Holloway (Edgar, 1914–2008).** T.S. Eliot, 1934, *etching, numbered 63/75 and signed by the artist in pencil to lower right, platemark 24 x 17 cm, sheet size 31 x 26 cm, together with three other etchings by Holloway: 'Stephen Spender' (signed and numbered 19/75), 'The Caravaners' (signed) and 'Marianne' (signed), 31 x 22 cm or smaller*
(4) £200 - £300

Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

244AR* **Webb (Clifford Cyril, 1895-1972).** Barbican, *linocut, some spotting, signed, titled and limited '2/20' in pencil to lower margin, mount aperture 47 x 40 cm (18 1/2 x 15 3/4 ins), framed (62.5 x 55 cm)*

Clifford Cyril Webb illustrated for a number of books for the Golden Cockerell Press including the *First Crusade*, his most famous. He was a member of the Society of Wood Engravers, a fellow of the Royal Society of Painters, Etchers & Engravers, also the Royal Society of British Artists. He taught at the Westminster School and at St. Martin's School of Art.
(1) £200 - £300

245AR* **Piper (John, 1903-1992).** Kemp Town, Brighton, 1939, *aquatint on thick wove paper with blue and yellow colour wash, 18.5 x 27.5 cm (7 1/4 x 10 3/4 ins), signed by the artist in brown ink lower right, some marginal spotting, visible sheet size 24.5 x 33 cm, framed and glazed*

Provenance: From the estate of John Arlott, OBE (1914-1991), English journalist, author and cricket commentator.
(1) £400 - £600

Lot 244

Lot 245

246AR* **Ayrton (Michael, 1921-1975).** Third City (3rd Study), 1954, *monotype, signed in pencil to lower right, inscribed by the artist with title to verso, sheet size 22.5 x 15.5 cm (8 7/8 x 6 1/4 ins), period frame, glazed*

Provenance: Mercury Gallery, London; Estate of Nicholas and Frances McDowall.

The present work is a study for the back cover of Wyndham Lewis's The Human Age (books 2/3), published by Methuen in 1955.

(1) £200 - £300

247* **Martin (Frank Vernon, 1921-2005).** Fans, *etching on cream wove paper, titled, limited and signed in pencil to lower margin, plate size 30.4 x 45.3 cm (12 x 17 7/8 ins), sheet size 44.6 x 59.3 cm (17 5/8 x 23 3/8 ins)*

Limited edition 4/50.

(1) £150 - £200

248AR* **Tanner (Robin, 1904-1988).** Easter, 1970, *etching on cream handmade wove paper, strong impression of the third (final) state, signed in pencil and numbered 5/50, from the edition published by Penn Print Room, 1974 (there was a further edition of 25 published by Garton & Cooke, in 1984), wide margins, overall light toning, plate size 39 x 26.6 cm (15 3/8 x 10 1/2 ins) sheet size 51 x 44 cm (20 x 17 1/4 ins)*

Garton & Co. 25iii.

(1) £300 - £500

Lot 249

249AR* **Weschke (Karl, 1925–2005).** Je t'Aime (Woman and Dog), 1970, *etching with aquatint, and artist's proof, aside from the published edition of 25 impressions, limited, signed and dated in pencil to lower margin, plate size 64 x 49 cm (25 1/4 x 19 1/4 ins), mount aperture 78 x 56.5 cm (30 3/4 x 22 1/4 ins), framed and glazed (80 x 58 cm)*

This etching shows a reclining female nude with the artist's dog, a Russian wolfhound, named Dankoff.

(1) £200 - £300

250AR* **Tanner (Robin, 1904–1988).** Full Moon, [1973], *etching on white wove paper, signed in pencil, plate size 24.5 x 18.8 cm (9.6 x 7.4 ins), sheet size 32 x 25.4 cm (12 1/2 x 10 ins)*

Garton & Co. 29.

(1) £200 - £300

251AR* **Tanner (Robin, 1904–1988).** Twelve Etchings by Robin Tanner, Penn Print Room, 1974, *the complete portfolio of 12 etchings on cream wove or laid papers, all signed and numbered 25/50 in pencil, various sheet sizes, largest (Christmas) 51 x 43 cm (20 x 17 ins), fine and rich impressions, with original printed calligraphic title-page by Robin Tanner and Penn Print Room Twelve Etchings information booklet, all loosely contained in original brown cloth portfolio (52.5 x 44 cm)*

Garton 3, 6, 9, 12-13, 21, 23, 25-27, & 30.

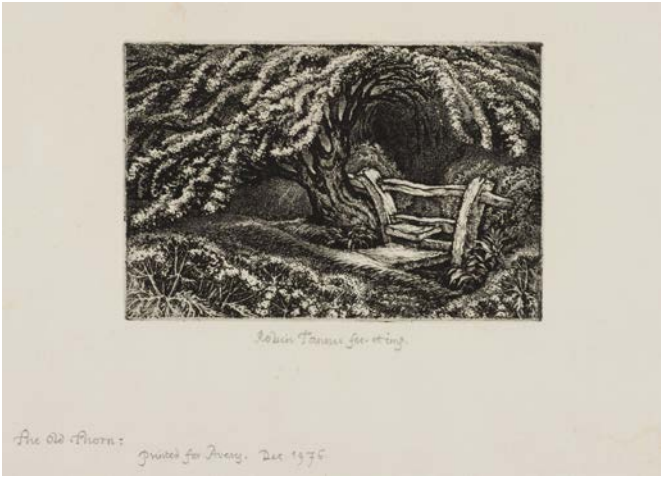
The titles of the etchings are: Wiltshire Roadmaker, Martin's Hovel, Wiltshire Woodman, Christmas, Harvest Festival, Autumn, Wiltshire Rickyard, June, Easter, Flowers of May, The Clapper Bridge, and The Plough.

(1) £2,000 - £3,000

Lot 250

Lot 251

Lot 252



Lot 253

252* **Mooney (C.M., 20th century).** Midsummer, 1975, *woodcut, titled, limited 'A/P iv/vi (25), signed and dated in pencil to lower margin, 25.3 x 17.7 cm (10 x 7 ins), mounted, framed and glazed (41 x 31.5 cm), together with five woodcuts from the same artist, comprising: Soul, 1/25, 1969; Morning, 1/25, 1968; Squall, 1/25, 1967; Julia, 1/25, 1969; and Saltbanker, 1/25, 1969, all titled, limited, signed and dated in pencil to lower margin, all uniformly framed and glazed (42.5 x 32 cm)*
(6) £200 - £300

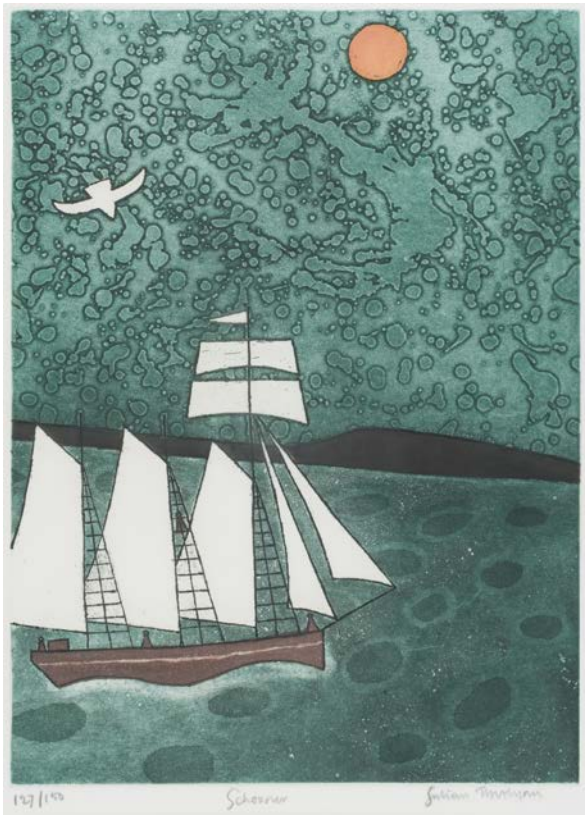
253AR* **Tanner (Robin, 1904-1988).** The Old Thorn, 1976, *etching on cream laid paper, signed in pencil, the fourth state (of 4), a separate impression printed by the artist, aside from the edition of 12 published by the artist in 1976, additionally inscribed by the artist to the lower edge of the sheet 'The Old Thorn : printed for Avery. Dec. 1976.', the full sheet, plate size 9.9 x 15 cm (4 6 ins), sheet size 22 x 26.6 cm (8 1/2 x 10 1/4 ins), unframed*

Garton 34 (iv/iv).
(1) £300 - £400

254AR* **Tanner (Robin, 1904-1988).** The Old Road, Elegy for the English Elm I, 1977, *etching on thick wove paper, plate size 30.1 x 23.7 cm (11 7/8 x 9 1/2 ins), sheet size 32.5 x 26 cm (15 12 3/4 x 10 1/4 ins), and two duplicate etchings, both signed in pencil*

Garton 36.
(3) £300 - £500

255* **Tanner (Robin, 1904–1988).** Wren and Primroses, published by Robin Garton, 1977, *etching on title-page for Kenneth Guichard's British Etchers: 1850–1940, signed in pencil below image, plate size 9.4 x 11.2 cm (3 5/8 x 4 3/8 ins), plus two reproductive prints by the same artist of The Old Way, 1927, unsigned, together with* **Ravilious (Eric, 1903–1942).** Country Cottage, 1936 (later printing for Jennings Fine Art)*, wood engraving on Zerkall paper, unsigned, limited edition 2/100, plus 13 other etchings, linocuts, and one watercolour by various artist's including: D. Freeth, Daniel McDowall, Eugen Holloway, Theo Laurentins, etc., various sizes, largest 42 x 58 cm (16 1/2 x 22 3/4 ins), some with inscriptions to Robin Garton, most signed; one letter addressed to Robin from Harry [Holland?], dated 14 April 1998, one framed and glazed (34.5 x 43 cm), a photograph and The Wind in the Oak by Martin Muncaster, published by Robin Garton, 2 volumes, proof copy 9/10, 1977, second volume containing 9 etchings, slim 4to, bound in quarter blue morocco over pale brown boards, housed in matching slipcase*
(a carton) £200 - £300



Lot 256

256AR* **Trevelyan (Julian, 1910–1988).** Schooner, *colour etching with aquatint, limited, titled and signed in pencil to lower margin, plate size 47 x 34.5 cm (18 1/2 x 13 1/2 ins), framed and glazed (83 x 68 cm)*

Limited edition 127/150. Turner 365.
(1) £300 - £400

257* **Tilson (Joe, 1928–2023).** The Arrival of Dionysos from Marconi Studio, published in collaboration with the British Council, 1983, *colour lithograph, 'Happy Birthday Julian - from Joe, Jos & Sophy - 24th August 1983' in black pencil to lower margin, lower edge with touches of watercolour samples of paint used in poster, 99 x 69 cm (39 x 27 1/4 ins), framed and glazed (105.5 x 75 cm)*
(1) £100 - £150

Lot 257

Lot 258

258* **Fay (Helen, 1968–).** Florence, 2006, *etching of a deerhound in profile, signed, titled and numbered 1/55 and dated in pencil to lower margin, plate size 64 x 65.5 cm (25 1/4 x 25 3/4 ins), framed and glazed (92 x 91.5 cm)*
(1) £200 - £300

259AR* **Bambi (1982–).** Tata, published by Hyde Image Ltd, London, trial proof, 2011, *printed colour stencil, signed in pencil, embossed Hyde Image logo to lower left with pencil 'T/P', sheet size 112 x 76 cm (44 x 30 cm), framed and glazed (122 x 85 cm)*
(1) £500 - £800

260AR* **Bambi (1982–).** Top Fashion Accessory, published by Hyde Image Ltd, London, 2013, *colour screenprint, on Somerset wove paper, signed in pencil and stamped to lower right, Hyde Image embossed logo to lower left, 74.5 x 54 cm (29 1/4 x 21 1/4 ins), framed and glazed (83.5 x 62.5 cm)*

Limited edition 48/50
(1) £100 - £150

Lot 259

Lot 260

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